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"I am Team Whittaker all the way"

SUSAN CALMAN SWAPS *STRICTLY* FOR THE TARDIS

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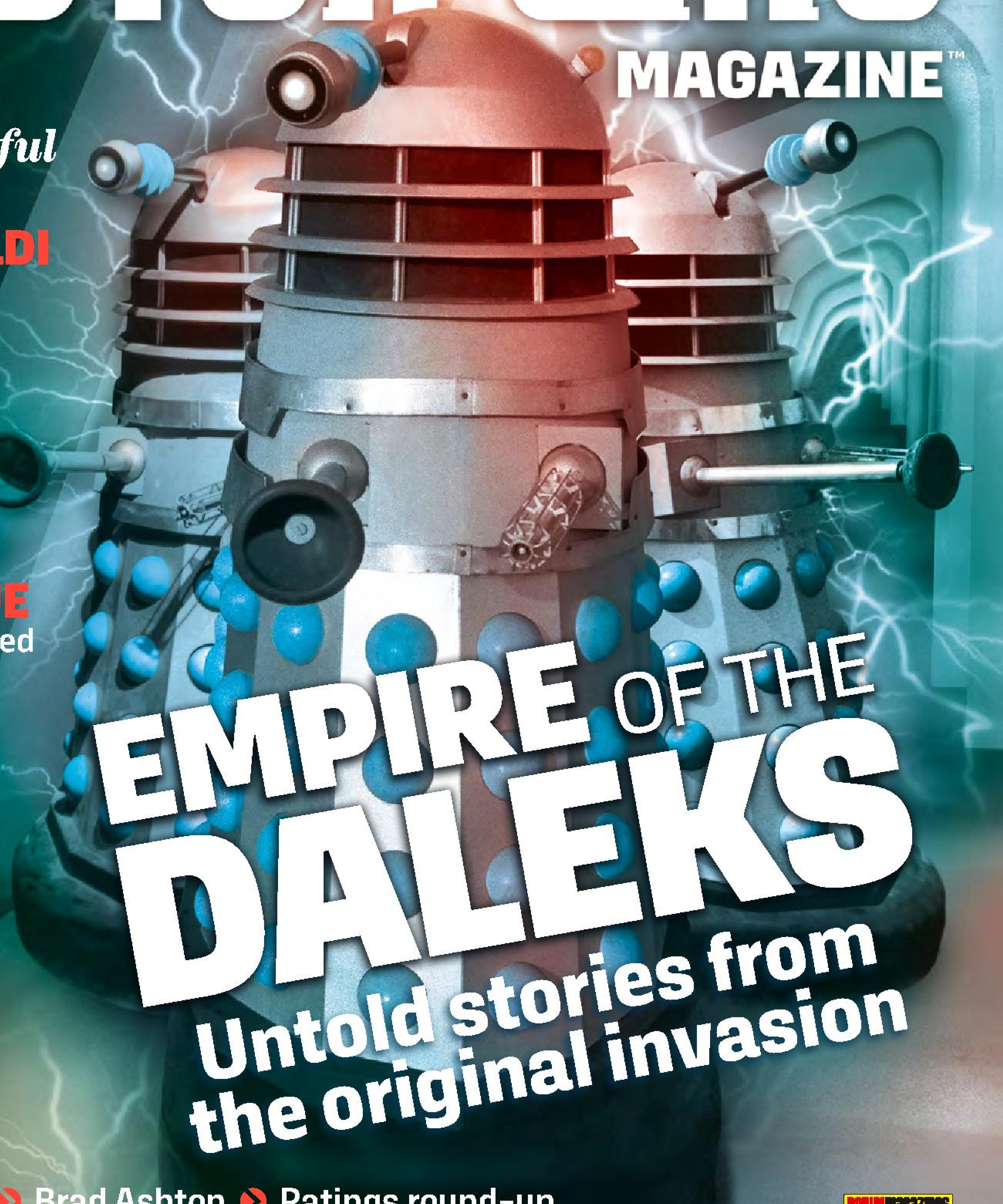
of the BBC television series



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March 2018
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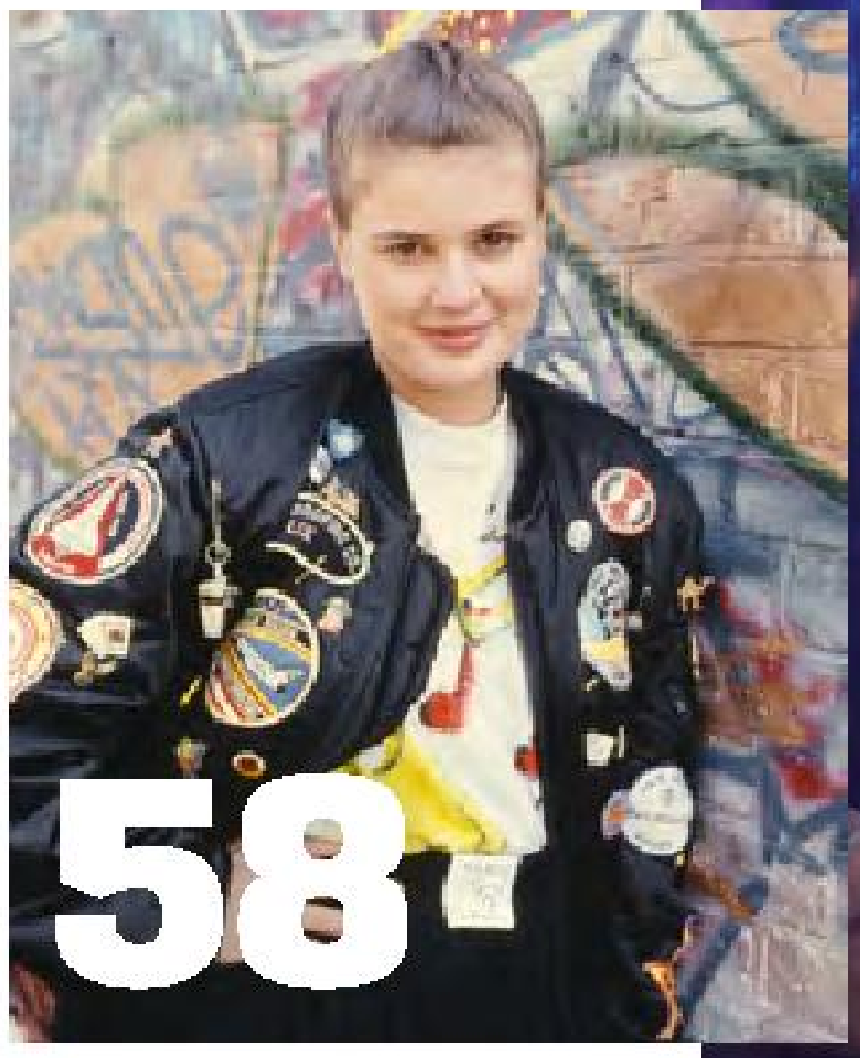

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DOCTOR WHO
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BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

THANKS TO: Brad Ashton, Ian Atkins, Richard Atkinson, Rosie Baker, Stephen Barber, Rebecca Booth, Nicholas Briggs, Susan Calman, Peter Capaldi, Chris Chibnall, Jenny T Colgan, Comic Relief, Russell T Davies, Gabby De Matteis, Albert DePetrillo, Sally de St Croix, James Dudley, Matt Evenden, Tim Foley, Simon A Forward, Emma Freud, Helen Goldwyn, James Goss, Scott Gray, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Tess Henderson, Dorothy Koomson, Joseph Lidster, Steven Moffat, Andrew Pixley, Ian Potter, Simon Power, Roshni Radia, Philip Raperport, Rankin, Jac Rayner, David Richardson, Verity Roberts, Nick Salmond, Jim Sangster, Helen Solomon, Michael Stevens, Matt Strevens, Alwyn W Turner, Beryl Vertue, Sue Vertue, Catherine Webb, Jodie Whittaker, Nikki Wilson, Catherine Yang, BBC Wales, BBC Worldwide and bbc.co.uk

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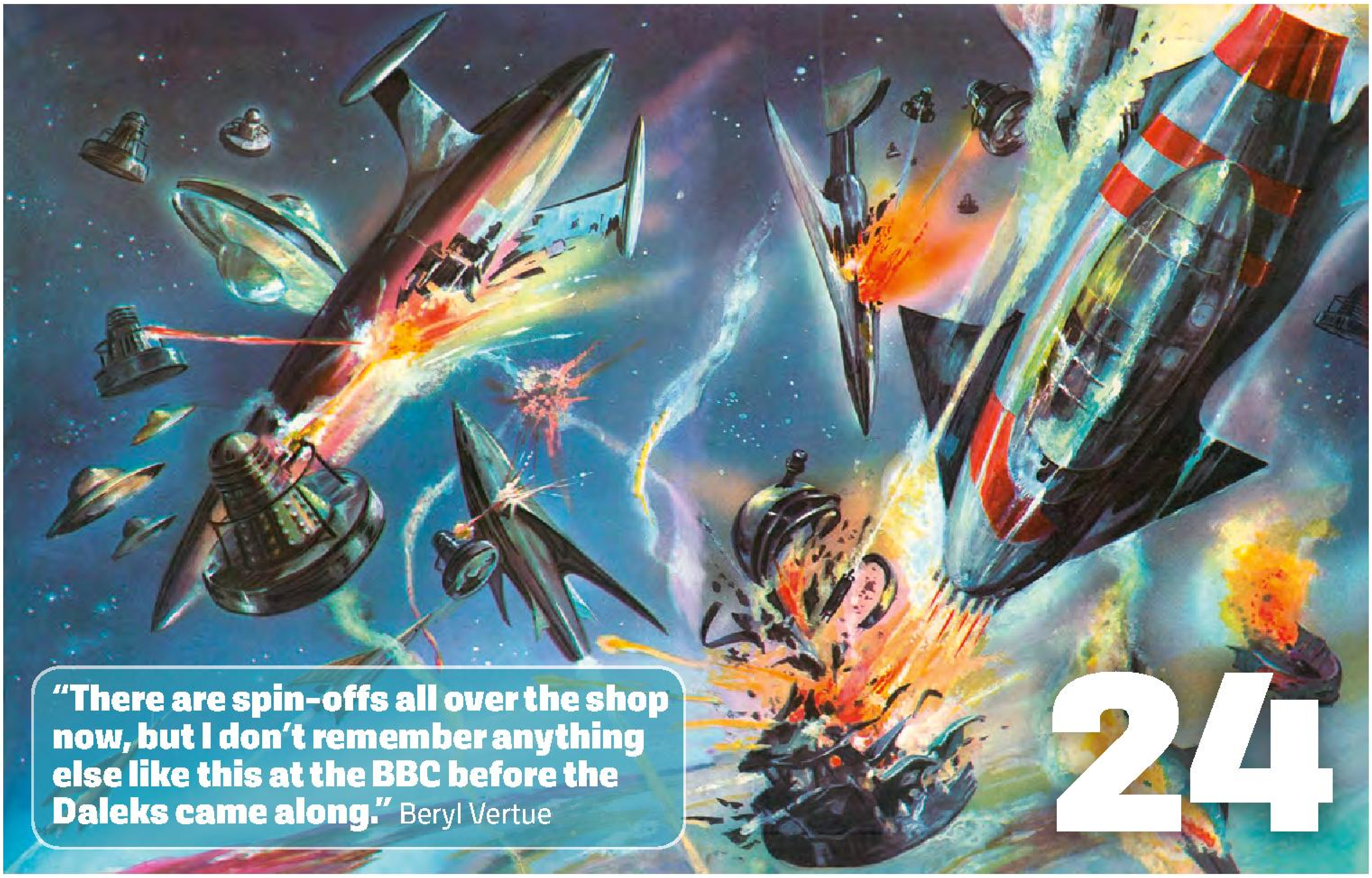
Letter from The Editor



> **“There are spin-offs all over the shop now, but I don’t remember anything else like this at the BBC before the Daleks came along.”** Beryl Vertue

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It’s nice to occasionally get out of the office and conduct some interviews the old-fashioned way. In this issue, I was privileged to meet two people whose history with *Doctor Who* stretches right back to the 1960s. In the case of Beryl Vertue, her association with the series began in 1963, before it even went on air.

I must admit I was slightly daunted at the prospect of interviewing Beryl, largely because I was there to talk to her about such a distant – and narrow – part of her illustrious career. I mentioned this before we began, and she acknowledged that her formidable reputation precedes her in some quarters. She recalled that after one meeting with a lawyer, the gentleman in question turned before leaving and said, “I’ve been Beryl’d!” But she couldn’t have been nicer, and I’m so pleased she found time to share her unique memories of *Doctor Who*’s earliest days with us.

Things were rather less formal when I visited Brad Ashton’s house. In fact I spent the first half of the afternoon on my hands and knees, after he asked me to redistribute the tangled mess of cables that was failing to connect his VHS video recorder and Sky box to his TV. “Do you need to see the instructions?” he asked at one point. “Nah,” I confidently replied from behind the set. “The boy’s *amazing*,” I heard him tell his wife. “Give him a biscuit – one of the good ones!”

Brad is a cross between a human joke machine and a walking encyclopaedia of comedy. We had a great time chatting and it was a pleasure to sort his telly out, but I drew the line when he asked if I’d also have a go at fixing his flat roof.

I don’t know how long it’s been since Beryl and Brad saw each other, but one thing they still have in common is a deep respect for the writer’s craft. “I began my career with writers,” Beryl told me. “I’m very aware of how valuable they are, and how difficult writing is.”

I’m inclined to agree that it can be a tough and lonely profession. But days like the ones I spent with Beryl and Brad make it all worthwhile.

Marcus

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Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

Jodie Whittaker Collects Award at the NTAs

Broadchurch wins the National Television Award for best Crime Drama.

Jodie Whittaker presents the award for best Drama Performance.

Members of the *Doctor Who* team won big at the 2018 National Television Awards, held at the O2 Arena on Tuesday 23 January, with Chris Chibnall's *Broadchurch* winning the award for best Crime Drama. New Doctor Jodie Whittaker – who played Beth Latimer in *Broadchurch* – collected the award on Chris' behalf, alongside fellow cast and crew members including Arthur Darvill (who played Rory opposite the Eleventh Doctor).

Accepting the award, Jodie said: "Thank you so much. This is a small portion of our *Broadchurch* family. There's quite a few missing but they're here in spirit. Chris Chibnall unfortunately couldn't be here today so I'm reading something on behalf of Chris and all of us. He just wants to thank – we all want to thank – everybody who voted for us. To everyone at ITV, and to Kudos, Imaginary Friends and Sister Pictures; to the entire cast and crew across all three series; and the people of Clevedon, Bridport and West Bay... Thank you very, very much." Steven Moffat and Mark Gatiss' *Sherlock* was a runner-up in this category.

Earlier in the evening, Jodie – who attended the NTAs straight from the set of *Doctor Who* – presented the award for best Drama Performance to Suranne Jones (who played the Idris and the TARDIS in 2011's *The Doctor's Wife*) for her performance in *Doctor Foster*, written by Mike Bartlett, who also wrote 2017's *Doctor Who* episode *Knock Knock*. Other nominees in the category included David Tennant for *Broadchurch* and Jenna Coleman for *Victoria*.

Although *Doctor Who* was not up for any awards this year, Jodie Whittaker's Thirteenth Doctor 'reveal' clip (which was first shown after the Men's Wimbledon Final on 16 July 2017) was selected as one of the Top TV Moments of the year. Host Dermot O'Leary acknowledged that Jodie Whittaker is "the second person to appear in *Broadchurch* and become a Doctor Who," following in the footsteps of David Tennant who has also starred in both series.

Bradley Walsh, who will play Graham in the next series of *Doctor Who*, made a surprise appearance at the NTAs when he sneaked onstage with presenters Holly Willoughby and Phillip Schofield and the behind-the-scenes crew of *This Morning* as they collected their award for Best Daytime Programme (see *tinyurl.com/BradleyStageInvader*). The day after, Bradley posted for the first time on Instagram: 'Oh dear... woke up this morning with a headache and an Instagram account.' You can follow Bradley *@bradderswalsh*

New Troughton DVD Release

BBC
DOCTOR WHO
THE ENEMY OF THE WORLD
SPECIAL EDITION
PG
DVD

Mary Peach and Frazer Hines at *The Enemy of the World* commentary recording on 25 January. Photo © Simon Harries.

A Special Edition of the 1967-68 story *The Enemy of the World* is currently in preparation. The six-part adventure stars Patrick Troughton as the Doctor, with Frazer Hines as Jamie and Deborah Watling as Victoria.

It first received a 'vanilla' release on DVD in 2014, shortly after its five missing episodes were discovered in Nigeria. The episodes in this Special Edition have been remastered by Peter Crocker of the Restoration Team, and the DVD will include the following special features

- **Treasures Lost and Found**: Toby Hadoke embarks on a treasure hunt to find out all he can about the production of the story. Along the way he interviews some of the cast and crew including Frazer Hines, Mary Peach and David Troughton. Feature produced by Ed Stradling.
- **Recovering the Past: The Search for *The Enemy of the World***: A new interview with episode hunter Philip Morris. Feature produced by Paul Vanezis
- **A Tribute to Debbie Watling**: Family, friends and colleagues pay tribute to the actress, who died in 2017. Feature produced by Cameron McEwan.
- Audio commentaries on all six episodes with Frazer Hines, Mary Peach, Gordon Faith, Milton Johns and Sylvia James, moderated by Simon Harries and produced by John Kelly.
- Production subtitles on all six episodes written by Martin Wiggins.
- Photo gallery produced by Derek Handley.

The Enemy of the World – Special Edition will be released on 19 March, RRP £20.42. BBC Worldwide will announce another new release in **DWM** 523.

Bernice Summerfield at 20

Big Finish is celebrating 20 years of audios featuring *Doctor Who* companion Bernice Summerfield (played by Lisa Bowerman) with two special CD box-sets of full-cast adventures.

Benny was introduced in Virgin Publishing's 1992 *Doctor Who New Adventures* novel *Love and War*. Since then, she's enjoyed her own series of stories, both in books and on audio, as well as regularly encountering her old friend the Doctor. These 20th anniversary adventures tell a wide variety of tales from across the life of Bernice Summerfield, from before her travels in the TARDIS, to alternative timelines in her own future. The stories are written by Jacqueline Rayner, Eddie Robson, James Goss and Benny's creator, Paul Cornell.

James Goss, who is also producing the audios, tells **DWM**: "Bernice Summerfield is unique. There have been radio Sherlocks, Marples and Paul Temples, but runs of these have come and gone, and casts have changed. Bernice Summerfield has persevered.

"Paul Cornell created such a perfect, likeably flawed character. Who doesn't love a time-travelling archaeologist? She's remarkably future-proofed. She's a strong female character (so now). And she's endured because she's played by Lisa Bowerman. Handed the impossible task of sounding like someone readers had an idea of in our heads, she's been perfect right from the start. She has the voice of the sensible older sister, the dangerous best friend, the fun one. Lisa's love for the character is boundless – she doesn't just love the fans, she knows as much about the character as they do. Visit *bigfinish.com* for more details on, and to pre-order, *The New Adventures of Bernice Summerfield*.

LISA BOWERMAN and NICHOLAS COURTNEY star in an audio dramatisation of the novel by PAUL CORNELL
OH NO IT ISN'T!
A full cast recording, with original music & sound effects, of almost two hours duration!

Actors Stephen Fewell (Jason Kane) and Lisa Bowerman (Benny) with writer Paul Cornell (centre). On the left, the very first Benny – and very first Big Finish – audio, *Oh No It Isn't!*

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■ *Doctor Who – The Complete History*, the definitive behind-the-scenes account of the making of *Doctor Who*, will continue for a further ten volumes. Launched in 2015 by Panini UK, the partwork series was initially scheduled to run to a total of 80 volumes. However, it has proved to be so successful that it will now run to 90 volumes, covering every *Doctor Who* story up to and including the Twelfth Doctor's final adventure, *Twice Upon a Time* (2017).

Existing subscribers will receive the new volumes as they are released and need take no further action. For further details, visit *www.dwcompletehistory.com*.

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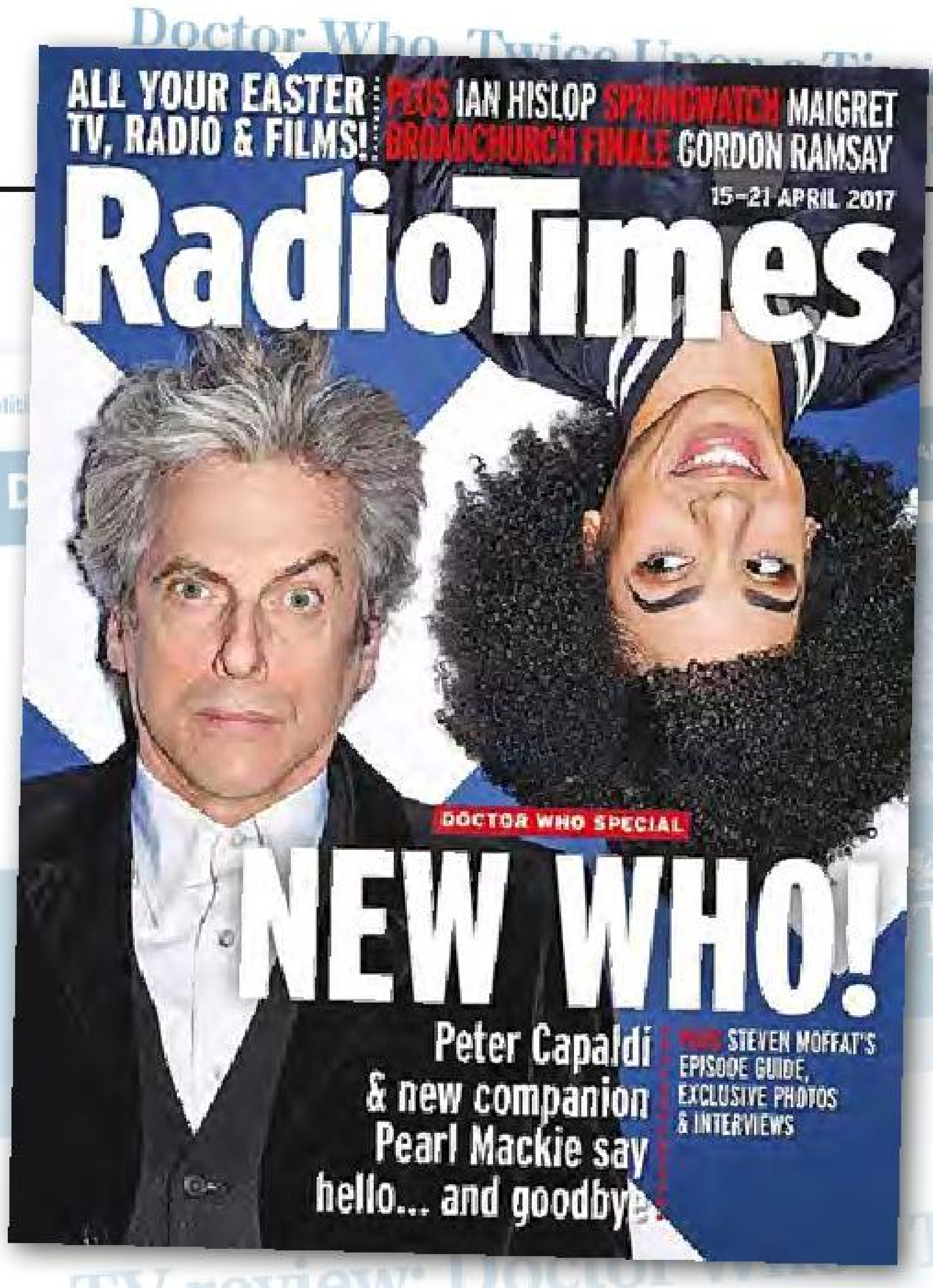
PUBLIC IMAGE

What topped the Christmas television ratings? And how well did the Peter Capaldi years fare overall?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DOCTOR WHO SPECIAL
NEW WHO!
Peter Capaldi & new companion Pearl Mackie say hello... and goodbye
PLUS STEVEN MOFFAT'S EPISODE GUIDE, EXCLUSIVE PHOTOS & INTERVIEWS

COMPILED BY **TOM SPILSBURY**

The Peter Capaldi era of *Doctor Who* went out on a high note, with *Twice Upon a Time* achieving an official BARB rating of **7.92 million** viewers – *Doctor Who's* best viewing figure for exactly three years, when *Last Christmas* reached 8.28 million in 2014. It was also the third highest rating of the entire Capaldi era, with *Deep Breath* remaining the benchmark, at 9.17 million.

Doctor Who was part of a strong Christmas Day line-up for BBC One, with four other shows on the day itself managing to do even better (see chart), along with a couple of *Coronation Street* episodes from later in the week, and the 15-minute New Year firework display, which beat everything. However, for the third time in the last four years, no Christmas Day programme could quite make it to 10 million viewers. BBC One's *Call the Midwife* came the closest with 9.57 million – its best Christmas Day rating since its debut in 2012.

Indeed, although Christmas Day ratings aren't quite what they were a decade ago – when *Voyage of the Damned* achieved *Doctor Who's* 21st-century high of 13.31 million – there are still a fair few reasons to be cheerful. *Doctor Who*, *Call the Midwife*, *Mrs Brown's Boys* and *EastEnders* all managed to improve on their figures of exactly 12 months earlier, with the Doctor managing this feat for the second year in a row. The main competition for *Twice Upon a Time* was, as in 2016, ITV's *Emmerdale* – but the soap opera struggled against the regeneration episode, bringing in 5.12 million, compared to the 6.21 million it achieved against *The Return of Doctor Mysterio* (which had 7.83 million).

For the 13th year in a row, the *Doctor Who* Christmas Special booked its place inside the weekly top ten programmes – this time, as last, finishing in eighth place. No measure is absolutely perfect for comparing ratings over the years (given the change of viewing habits over the decades and new ways to watch after original transmission), but chart position remains one of the better ways to analyse how well *Doctor Who* did against everything else. In 2006, for example (the last time Christmas Day fell on a Monday), *The Runaway Bride* was at number ten on the weekly chart, albeit with a slightly higher 9.35 million. Top that year was *The Vicar of Dibley* with 12.36 million. If we travel all the way back to Christmas Day 1965 we find *The Feast of Steven*, *Doctor Who's* first festive attempt. Like *Twice Upon a Time*, this episode attracted 7.9 million viewers – but that number could only take it to a paltry number 71 on that week's list. By comparison, around 3.5 million would get you to that same position in December 2017.

CHANGING TIMES

It's fairly pointless to directly compare viewing figures that are decades apart, but just for fun, let's look at how the various regeneration episodes have done over the years. William Hartnell's swansong in 1966 attracted 7.5 million viewers (number 48 on the chart), so we can legitimately say that more people saw him change into Patrick Troughton during *Twice Upon a Time* than did during *The Tenth Planet* Episode 4! Troughton bowed out in 1969 with 5.0 million (number 66), Jon Pertwee's 1974 finale had 8.9 million (number 25), while Tom Baker's exit in *Logopolis* was seen by 6.1 million (number 97) back in March 1981. An audience of 7.8 million saw Peter Davison change into Colin Baker three years later (number 62), while Colin's final episode was Part Fourteen of *The Trial of a Time Lord* in, seen by 5.6 million (number 80) in December 1986. The hastily assembled regeneration into Sylvester McCoy in the following year's *Time and the Rani* was watched by 5.1 million (number 71), while 5.0 million saw McCoy's final episode in 1989 (Number 91). The 1996 TV Movie saw the Seventh Doctor change into the Eighth, watched by 9.08 million (number 15), although this wasn't really

For the 13th year, the *Doctor Who* Christmas Special booked its place inside the weekly top ten programmes – finishing in eighth place.

a ‘finale’ in quite the usual fashion, of course. Paul McGann’s eventual regeneration in 2013 was depicted in a red-button ‘minisode’, so we can’t really assess that in the same way either. Christopher Eccleston’s highly successful relaunch of the show climaxed with 6.91 million in 2005 (number 17), while David Tennant’s exit on New Year’s Day 2010 was the highest-rated regeneration of all with 12.27 million, making it the most-watched programme of the week. Matt Smith’s *The Time of the Doctor* saw the Eleventh Doctor bow out with 11.14 million, and an impressive third place on the weekly TV chart. So we can make the claim that only Jon Pertwee, David Tennant and Matt Smith bowed out with more viewers than Capaldi, with an honourable mention to Sylvester McCoy, given his guest appearance in Paul McGann’s film.

But now that it’s come to an end, how have Peter Capaldi’s ratings fared overall, compared to those of his predecessors? Well, as *Public Image* has pointed out over the last couple of years, there has been something of a decline in ratings since the days of Eccleston, Tennant and Smith. That said, the decline does tend to be rather overstated in other parts of the media.

In December, *The Guardian* fancifully claimed that the Tennant era ‘regularly attracted more than ten million live viewers’, while, with Capaldi, ‘the audience sunk to under half that figure’. Such claims are at best misleading, and at worst plain wrong. For a start, only two David Tennant episodes ever managed to get ten million viewers live – and both of them were Christmas Specials (*Voyage of the Damned* and *The Next Doctor*). Indeed, only six of Tennant’s 47 episodes even made it over ten million after seven days of catch-up had been included (five of which were among his six final episodes). It was undoubtedly a hugely successful period for *Doctor Who*, but overstating its popularity in order to make the more recent era look comparatively poor isn’t very helpful

So, what are the actual facts? Well, Tennant’s auspicious run averaged 8.36 million in official consolidated BARB ratings, averaging 11th place on the TV chart. Matt Smith, by comparison, averaged 7.98 million, and 12th ►

Matt Lucas as Nardole, Peter Capaldi as the Doctor and Pearl Mackie as Bill, reunited for a last goodbye in *Twice Upon a Time* (2017).

TOP 40 UK PROGRAMMES
Week covering 25-31 December 2017

Call the Midwife.

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**New Year’s Eve Fireworks** (BBC One, Sun)	10.40m
2	**Call the Midwife** (BBC One, Mon)	9.57m
3	**Mrs Brown’s Boys** (BBC One, Mon)	9.04m
4	**Coronation Street** (ITV, Fri)	8.37m
5	**Coronation Street** (ITV, Wed)	8.36m
6	**Strictly Come Dancing** (BBC One, Mon)	8.28m
7	**EastEnders** (BBC One, Mon)	8.13m
8	**Doctor Who: Twice Upon a Time** (BBC One, Mon)	7.92m
9	**EastEnders** (BBC One, Thu)	7.30m
10	**Coronation Street** (ITV, Tue)	7.29m
11	**EastEnders** (BBC One, Tue)	7.24m
12	**EastEnders** (BBC One, Fri)	7.10m
13	**Coronation Street** (ITV, Mon)	6.99m
14	**Emmerdale** (ITV, Wed)	6.92m
15	**Emmerdale** (ITV, Thu)	6.91m
16	**Emmerdale** (ITV, Fri)	6.68m
17	**EastEnders** (BBC One, Thu)	6.56m
18	**BBC News** (BBC One, Fri)	6.35m
19	**Jurassic World** (ITV, Tue)	6.31m
20	**The Queen’s Christmas Message** (BBC One, Mon)	6.23m
21	**BBC News** (BBC One, Wed)	5.99m
22	**The Highway Rat** (BBC One, Mon)	5.96m
23	**BBC News** (BBC One, Thu)	5.71m
24	**Victoria** (ITV, Mon)	5.44m
25	**Emmerdale** (ITV, Tue)	5.38m
26	**BBC News** (BBC One, Tue)	5.23m
27	**Little Women** (BBC One, Tue)	5.13m
28	**Emmerdale** (ITV, Mon)	5.12m
29	**The Graham Norton Show** (BBC One, Sun)	5.04m
30	**BBC News** (BBC One, Sun)	4.97m
31	**Snow Bears** (BBC One, Tue)	4.97m
32	**Countryfile** (BBC One, Sun)	4.97m
33	**Pointless Celebrities** (BBC One, Sat)	4.86m
34	**The Great Christmas Bake Off** (Channel 4, Mon)	4.77m
35	**300 Years of French and Saunders** (BBC One, Mon)	4.66m
36	**Pointless** (BBC One, Fri)	4.63m
37	**The Miniaturist** (BBC One, Tue)	4.52m
38	**A Christmas Carol Goes Wrong** (BBC One, Sat)	4.52m
39	**Little Women** (BBC One, Thu)	4.38m
40	**Antiques Roadshow** (BBC One, Sun)	4.37m

***Victoria*, starring Jenna Coleman as the young Queen.**

All ratings in this chart are consolidated figures, taking in ‘live’ viewers and recordings watched on a television within seven days of transmission. The figures do not include online catch-up services (eg iPlayer watched on a PC, tablet or mobile), or repeats shown at other times, but do include +1 channels. All figures: BARB *www.barb.co.uk*

Peter Capaldi checks his script on the Antarctic set of *Twice Upon a Time*.

◄ place. Peter Capaldi's 40 episodes averaged 6.42 million, using the same methodology, and number 18 on the weekly chart. As with his three immediate predecessors, none of Capaldi's episodes ever fell outside the weekly top 30, and nine of his 40 episodes even hit the top ten. It is true, however, that the ratings have declined each year that Capaldi has been in the role. The 13 episodes shown in 2014 averaged 7.34 million, the 13 shown in 2015 averaged 6.16 million, and the 13 shown in 2017 averaged 5.64 million. Yes, we should really add catch-up by other means – iPlayer watched on a computer or tablet still isn't included in official BARB figures (this, we're assured, will change in March 2018), and there are viewers that go unaccounted for in these numbers because they watch after the seven-day cut-off point has elapsed. However, the Tennant and Smith eras had a million or more extra who watched a BBC Three repeat, so it's all swings and roundabouts. Nevertheless, *Doctor Who*'s ratings were still at a good level in 2017 and, as the Christmas Special in particular has proved, it can hold its own well against other big shows.

> ***Doctor Who*'s ratings were at a good level in 2017; as the Christmas Special proved, it can hold its own against other big shows.**

WHAT'S THE BIG DRAMA?

Finally, let's look at how *Doctor Who* performed this year compared to other shows on the box. We usually present a top 40 of average ratings across all TV shows during the year, but this year *Doctor Who* only comes in at 45th place, so let's do something slightly different. The most-watched programme of any kind in 2017 was *Blue Planet 2*, which averaged 12.93 million across seven episodes, peaking with 14.01 million for its first (and 14.88 million in 28-day figures), all of which represent the respective best numbers for the whole of the year.

Right, however, is a chart of the year's best-performing TV dramas, so we can see how *Doctor Who* compares to its stablemates. The chart is listed according to the average figures for 28-day numbers, so it's far more accurate than 'overnight' ratings you'll often see reported online, or even the seven-day consolidated ratings usually listed in this column. It's encouraging to see that this chart is topped by *Broadchurch*, written by *Doctor Who*'s new showrunner Chris Chibnall (and starring Doctors Tennant and Whittaker), just knocking Steven Moffat and Mark Gatiss' *Sherlock* into second place. BBC One's Jodie Whittaker-led drama *Trust Me* also performed well.

Overall, it's been a great year for TV drama, and *Doctor Who* can still hold its head high, even if it's not rubbing shoulders with the very top-rated dramas on TV. But *Doctor Who* doesn't need to be beating everything else in order to still be doing perfectly well, and the occasions where it has been one of the highest-rated shows on television have always been the exception rather than the norm.

Traditionally, the arrival of a new Doctor has seen a boost to the show's viewing figures, so there's every reason to hope that 2018 will be the start of a bright new era for the programme. **DWM**

2017'S TOP DRAMAS

Ranked by average audience per episode in 28-day BARB figures

Holmes (Benedict Cumberbatch), Watson (Martin Freeman) and Mycroft (Mark Gatiss) in *Sherlock*.

Pos	Title (Channel)	No of eps	Ave (7-day)	Ave (28-day)
1	**Broadchurch** (ITV)	8	10.72m	11.62m
2	**Sherlock** (BBC One)	3	9.97m	11.35m
3	**The Moorside** (BBC One)	2	10.08m	11.14m
4	**Call the Midwife** (BBC One)	9	10.18m	10.87m
5	**Doctor Foster** (BBC One)	5	8.87m	10.20m
6	**Line of Duty** (BBC One)	6	8.24m	9.55m
7	**Death in Paradise** (BBC One)	8	8.45m	9.10m
8	**Silent Witness** (BBC One)	10	8.20m	8.93m
9	**Liar** (ITV)	6	8.31m	8.93m
10	**Three Girls** (BBC One)	3	8.10m	8.91m
11	**Strike** (BBC One)	5	7.31m	8.41m
12	**The Replacement** (BBC One)	3	7.31m	8.36m
13	**Apple Tree Yard** (BBC One)	4	7.14m	8.23m
14	**Vera** (ITV)	4	7.43m	8.07m
15	**Little Boy Blue** (ITV)	4	7.35m	8.06m
16	**Coronation Street** (ITV)	272	7.66m	7.76m
17	**Good Karma Hospital** (ITV)	6	6.89m	7.51m
18	**Bancroft** (ITV)	4	6.70m	7.43m
19	**Doc Martin** (ITV)	8	6.88m	7.41m
20	**Trust Me** (BBC One)	4	6.04m	7.13m
21	**Endeavour** (ITV)	4	6.40m	7.07m
22	**Unforgotten** (ITV)	6	6.14m	6.91m
23	**In the Dark** (BBC One)	4	5.92m	6.87m
24	**The Loch** (ITV)	6	5.96m	6.85m
25	**Gunpowder** (BBC One)	3	5.65m	6.81m
26	**Victoria** (ITV)	9	6.29m	6.72m
27	**EastEnders** (BBC One)	209	6.56m	6.69m
28	**Poldark** (BBC One)	9	6.12m	6.68m
29	**Taboo** (BBC One)	8	5.79m	6.68m
30	**Emmerdale** (ITV)	302	6.47m	6.54m
31	**Midsomer Murders** (ITV)	3	5.93m	6.26m
32	**Prime Suspect 1973** (ITV)	6	5.89m	6.26m
33	**Grantchester** (ITV)	6	5.68m	6.23m
34	**The Durrells** (ITV)	6	5.73m	6.21m
35	**The Child in Time** (BBC One)	1	5.66m	6.16m
36	**Howards End** (BBC One)	4	5.55m	6.12m
37	**Doctor Who** (BBC One)	13	5.64m	6.08m
38	**The Halcyon** (ITV)	8	5.48m	6.00m
39	**Tina and Bobby** (ITV)	3	5.55m	5.84m
40	**Cold Feet** (ITV)	7	5.11m	5.84m

Figures: BARB

BEST FOR SKY & VIRGIN
MORE CHANNELS
TV&Satellite week
16-22 December 2017
Christmas preview
Doctor WHO
Time for a new era as the Doctor regenerates
NEW
FEUD: BETTE AND JOAN
THE LEAGUE OF GENTLEMEN

JAMIE'S PERFECT CHRISTMAS DINNER
9-15 DECEMBER 2017
RadioTimes
SIR DAVID ATTENBOROUGH
THE HATTON GARDEN HEIST
DOCTOR WHO EXCLUSIVE SOUVENIR ISSUE
Goodbye to THE DOCTOR!
Peter Capaldi's emotional farewell episode

Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

Keeping tabs on what the cast and crew of *Doctor Who* get up to away from the series...

THEATRE BILLING

Pearl Mackie continues to appear as Lulu in *The Birthday Party* at the Harold Pinter Theatre. She supported her role with interviews for *Whats On Stage* (*tinyurl.com/Pearl20Questions*), *The Stage* (*tinyurl.com/StageMackie*), *The Observer* (*tinyurl.com/PearlCulture*) and *Time Out* (*tinyurl.com/TOPearl*). The play has received excellent reviews.

SMITH & CORDEN

Matt Smith, **Mark Gatiss** and **Bonnie Langford** were at the opening of Matthew Bourne's *Cinderella* at London Sadler's Wells on 17 December. Matt attended the Golden Globe Awards at LA's Beverly Hilton on 7 January. He was a CBS *The Late Late Show with James Corden* guest on 11 January, and recalled high jinks from Corden's wedding day (*tinyurl.com/MattCorden*). Matt is reportedly negotiating to play the notorious serial killer and cult leader Charles Manson in the biopic *The Family*.

Matt Smith on *The Late Late Show*.

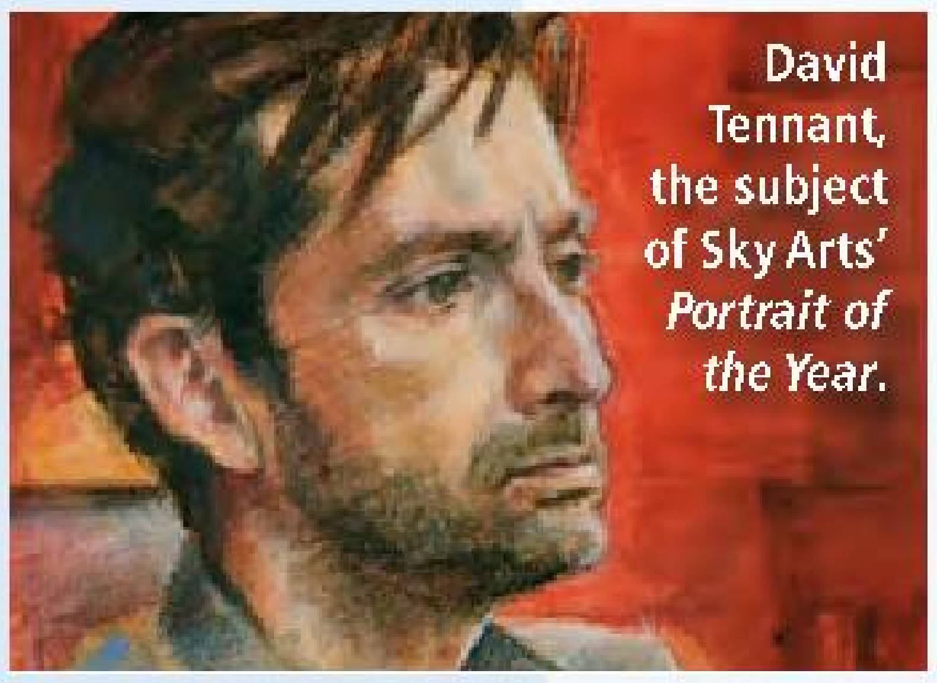
WILD POND

Riding high from *Jumanji: Welcome to the Jungle*, **Karen Gillan** rated number one on IMDB's STARmeter on 3 January based on the number of searches. *Jumanji* promotion took her to Beijing on 4 January. Karen will be patron of the Edinburgh International Film Festival's *The Young and the Wild* youth strand from 20 June to 1 July. **Alex Kingston** is Sarah Bishop, a "powerful witch and fierce protector of her family", in Sky 1's *A Discovery of Witches*. The show is being made by **Julie Gardner**'s Bad Wolf Productions in Cardiff.

POINTLESS WHO

In November **Frazer Hines** and **Bonnie Langford** recorded *Pointless Celebrities*, while the broadcast 6 January edition recorded in 2016 saw **Colin Baker** and **Nicola Bryant** reach the head-to-head round. **Janet Fielding** has won a £49,500 National Lottery grant for her Project Motorhouse charity. BBC Two's *Insert Name Here* on 20 November included a **Tom Baker** round featuring *The Creature from the Pit* (1979).

Colin Baker and Nicola Bryant on *Pointless Celebrities*.



David Tennant, the subject of Sky Arts' *Portrait of the Year*.

CHAMPION FRANK

Frank Cottrell-Boyce was part of the Keble College team who were victorious in BBC Two's *Celebrity University Challenge* final on 5 January, thrashing Reading University 240-0. Frank is among authors visiting venues for World Book Day (26 February to 3 March) and is leading St Helens' 150th birthday celebrations.

CLARA CRY

Jenna Coleman will play Joanna, a mother whose baby is abducted, in a four-part **Piers Wenger**-commissioned BBC One drama called *The Cry*. **Samuel Anderson** has reprised the character of Patrick in series three of *Witless* (available online via BBC Three).

JOURNEY'S START

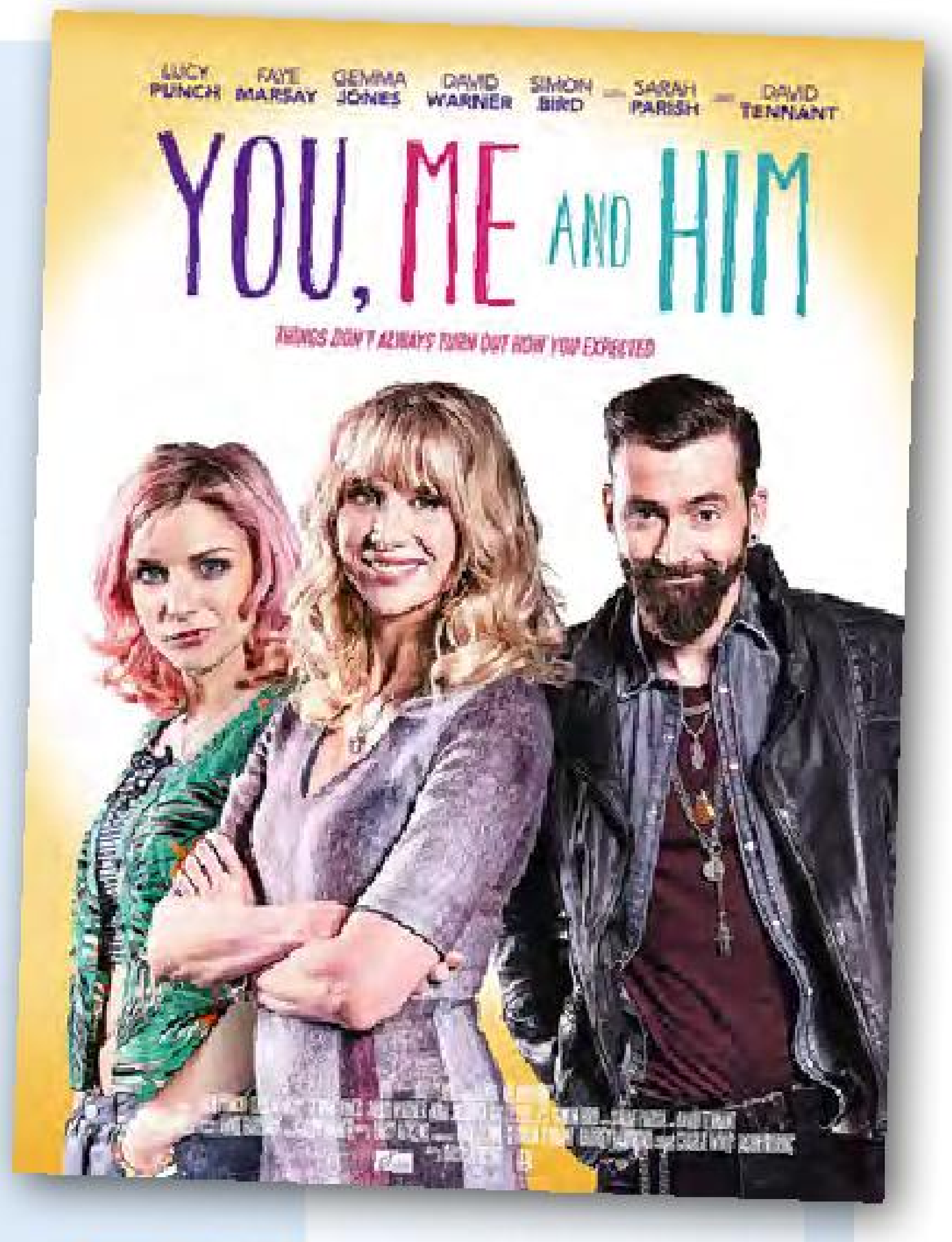
Jodie Whittaker's *Journeyman*, in which she plays Emma Burton, has had its release postponed until 30 March. Jodie and **Matt Lucas** were attendees at the opening night of *Hamilton* at London's Victoria Palace Theatre on 21 December. **Sharon D Clarke** is the recipient of a 2017 Offies Best Supporting Female in Musical nomination for her portrayal of Sonja in Southwark Playhouse's *The Life*. On 17 January, Sharon played Bimpe in Channel 4's drama *Kiri*, which starred **Sarah Lancashire** and was directed by **Euros Lyn**. Sharon also played Kim Price in BBC One's *Silent Witness: A Special Relationship* on 22 and 23 January. **Jamie Childs** directs the second block of ITV's *Next of Kin*, which runs until 12 February.

ALLONS-Y

David Tennant revealed the sex of a couple's baby using *Doctor Who* catchphrases (*tinyurl.com/Allons-yOrBadWolf*) at New Orleans' Wizard World on 6 January. David's *You, Me and Him* premiered on Showtime on 29 December ahead of its UK cinema release on 12 April. David's wife **Georgia Tennant** (who plays Alison) has produced the film, which stars David as John Helm. Their children, Olive and Wilfred, are also in the movie as Rose and Sam. **Peter Davison**, **Ingrid Oliver** and **Faye Marsay** (Shona in 2014's *Last Christmas*) also appear. David sat for Sky Arts' *Portrait of the Year* on 16 January (shot April 2017 at Hertford House, Marylebone – time lapse video at *tinyurl.com/TennantPortrait*). The programme was co-presented by **Frank Skinner**. David voices the Lord Commander in TBS animated series *Final Space*, which begins on 26 February. He also reprises Kilgrave in the second season of Netflix's *Jessica Jones* from 8 March. The Manchester Film Festival includes the bittersweet comedy short *Perfect Roast Potatoes* on 4 March, which stars **Catherine Tate** as Tamara. Catherine voices Baba Yaga in *Monster Family*, which is released in UK cinemas on 2 March.

Jodie Whittaker attends a screening of *Journeyman* at the BFI in London on Thursday 12 October 2017.

Photo © Getty Images.



QUICKIES

Doctor Who's original director **Waris Hussein** is celebrated in a National Film Theatre season throughout February. *The Grinning Man* with **Julian Bleach** as Barkilphedro will run at London's Trafalgar Studios until 17 April. **Dan Starkey** plays literary agent Swifty Lazar in *Frost/Nixon* at the Sheffield Crucible from 21 February to 17 March.

Catherine Tate in *Perfect Roast Potatoes*.

OBITUARIES

David Fisher, writer of *The Stones of Blood* (1978), *The Androids of Tara* (1978), *The Creature from the Pit* and *The Leisure Hive* (1980) died on 10 January, aged 88. **DWM** will run a full tribute to him next issue. *Jason King* actor **Peter Wyngarde**, who was Timanov in 1984's *Planet of Fire*, died on 15 January, aged 90. **Bella Emberg**, who played Mrs Croot in 2006's *Love & Monsters* (and who reprised the character for a scene cut from 2006's *The Runaway Bride*), died on 12 January, aged 80. Bella also appeared uncredited in 1970's *Doctor Who and the Silurians* (as a nurse) and 1974's *The Time Warrior* (as 'Kitchen Hag'). **Kismet Delgado**, widow of **Roger Delgado**, who voiced the Queen Spider and other eight legs in 1974's *Planet of the Spiders*, died late summer 2017, aged 87. **Dave Butler**, the *Doctor Who* fan who recorded the surviving soundtrack of 1965's *Mission to the Unknown*, died on 24 December. **DWM**

Bella Emberg in *Love & Monsters*.

Galaxy Forum

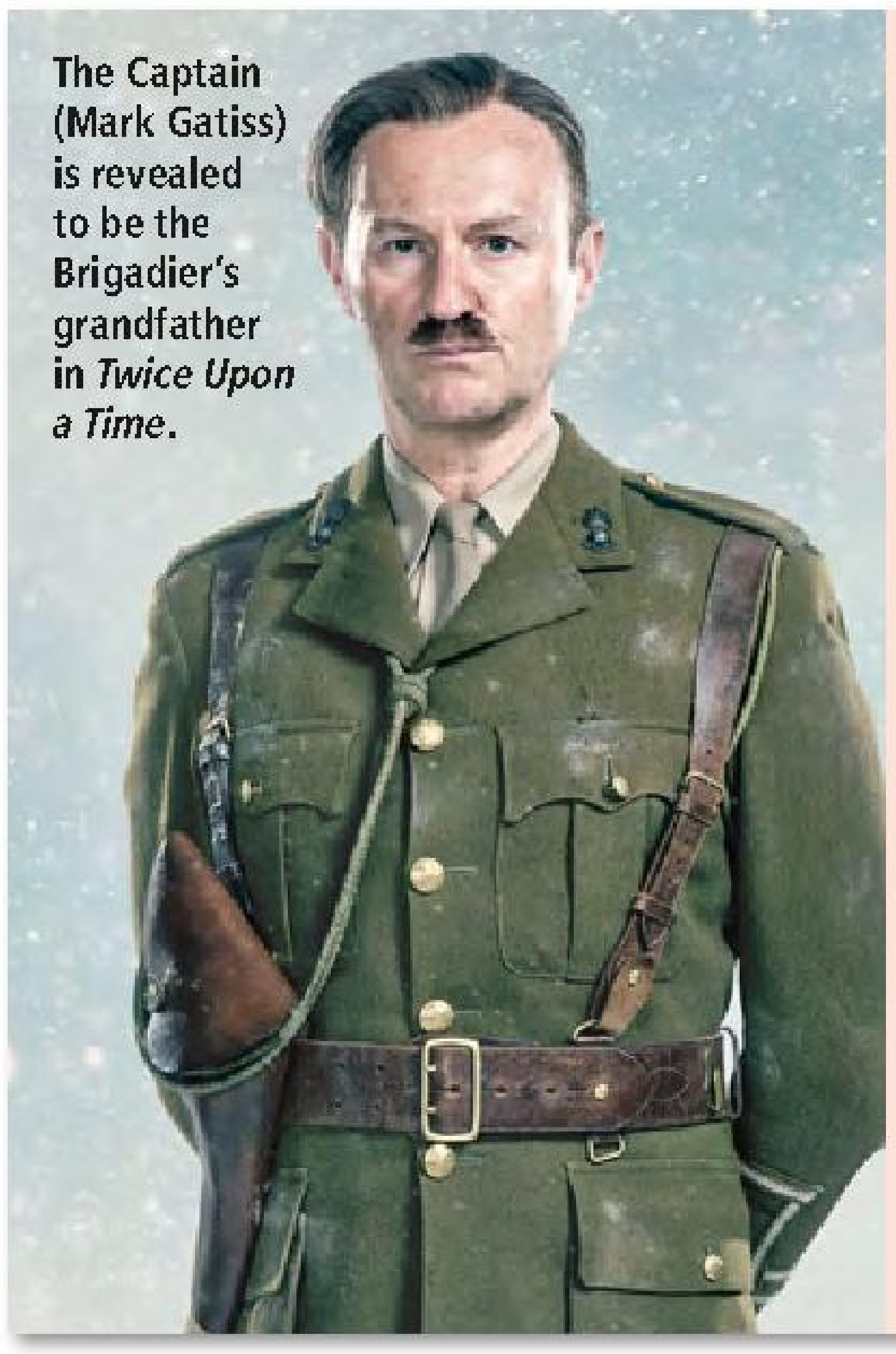
Your views on the ever-changing world of *Doctor Who*...

The last issue of **DWM** went to press in December, so now we're finally catching up with the many letters and emails we've received about the Christmas Special, *Twice Upon a Time*...

GOODBYE PETER, HELLO JODIE!

■ **JACK EVERETTE** CREWE
Twice Upon a Time was a beautiful ending to the Peter Capaldi era. Thank you, Peter. You were everything the Doctor should be and more: funny, grumpy, brave, reckless, lacking in social skills, but above all you were kind. You were the Doctor – the man who stopped the monsters – and you saved people. "Doctor, I let you go..." We shall miss you.

■ **NICK SCOVELL** EMAIL
The Doctor is an actor-proof part, according to Tom Baker. I think he's right. As long as the actor is good enough (and they all have been), then you can trust them to find the essence of 'being Doctorish' and bring the character to life. For me, no one – *no one* – has done this better than Peter Capaldi. His eccentricity was genuine, his humour was never forced, his anger was always real. He twinkled when he needed to and was the most human and, at the same time, the most alien Doctor we've ever had.



The Captain (Mark Gatiss) is revealed to be the Brigadier's grandfather in *Twice Upon a Time*.

AN EMOTIONAL PUNCH

Star Letter

■ **TIM SHUKER** EMAIL
Doctor Who is wonderfully funny and entertaining but, at its heart, it's a lot more than just that. Peter Capaldi's last episode packed a powerful emotional punch. I particularly loved the surprise appearance of Brigadier Lethbridge-Stewart's grandfather; my first real memories of *Doctor Who* are of Jon Pertwee's Doctor and his time with UNIT, so I have a special fondness for the Brig. Giving him this beautiful backstory was a perfect piece of writing.

However, the finest moment was the regeneration scene. The Doctor's speech, combined with Murray Gold's beautiful music had me in bits. And as for Jodie Whitaker... what an entrance! In just two words ("Oh, brilliant!"), she seemed to sum everything up. The ending, where she fell from an exploding TARDIS was terrifying and exciting. In 2018 I will have been watching the Doctor for 50 years. On this evidence it's only getting better.

Tim's letter wins him a copy of *Ghost Walk*, a new audio drama starring Peter Davison as the Doctor. It's available from *bigfinish.com* priced £14.99 on CD or £12.99 to download.

■ **SUZANNE CURD** EMAIL
I'd like to thank Peter Capaldi for his amazing portrayal of the Doctor. He's been a joy to watch and a great ambassador for the show.

He really seems to have given his heart and soul to *Doctor Who*. And thank you Steven Moffat. His last episode as showrunner was both fun and moving, and the Twelfth Doctor's final scene allowed both Steven and Peter to say goodbye to an important part of their lives

The Twelfth Doctor regenerates.

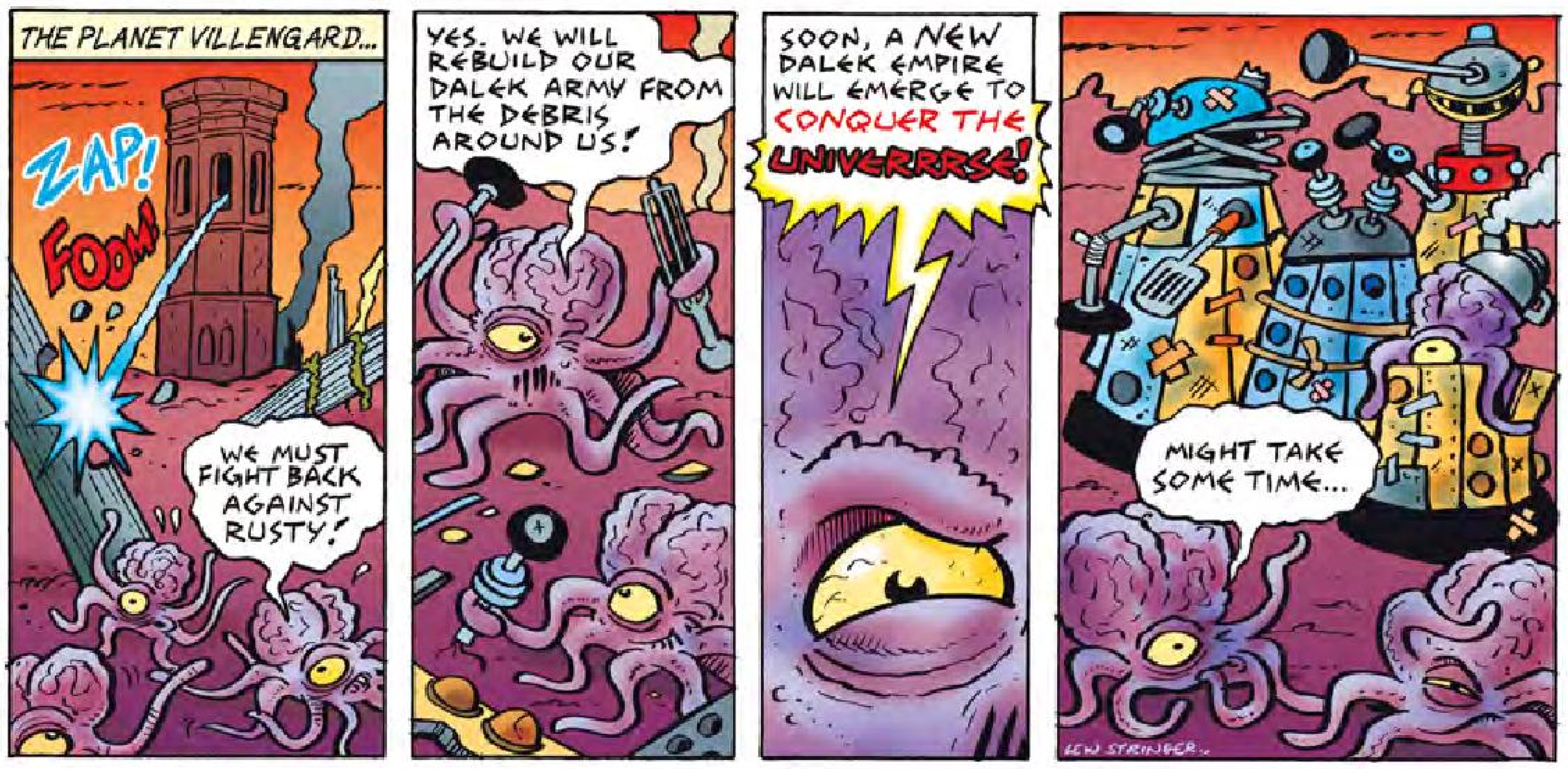
■ **LUKE BRADLEY** MANCHESTER
I've grown up with Steven Moffat being the showrunner of *Doctor Who* and his unique style has made the show my favourite ever! *Twice Upon a Time* demonstrated that there doesn't have to be a monster or villain with an evil plan to make the show great. Good acting and an intriguing storyline makes *Doctor Who* what it is. I also have to praise Rachel Talalay for directing such a masterpiece.

■ **PAUL MORRIS** EDINBURGH
I was extremely disappointed with *Twice Upon a Time*. Prior to the screening, I had read that there were comments of 'mild chauvinism' from the First Doctor. This put me off straight away. The First Doctor, played by William Hartnell from 1963 to 1966 was never sexist, or chauvinistic. While watching the Special, the 'mild chauvinism' was battered home time and time again This was really uncomfortable

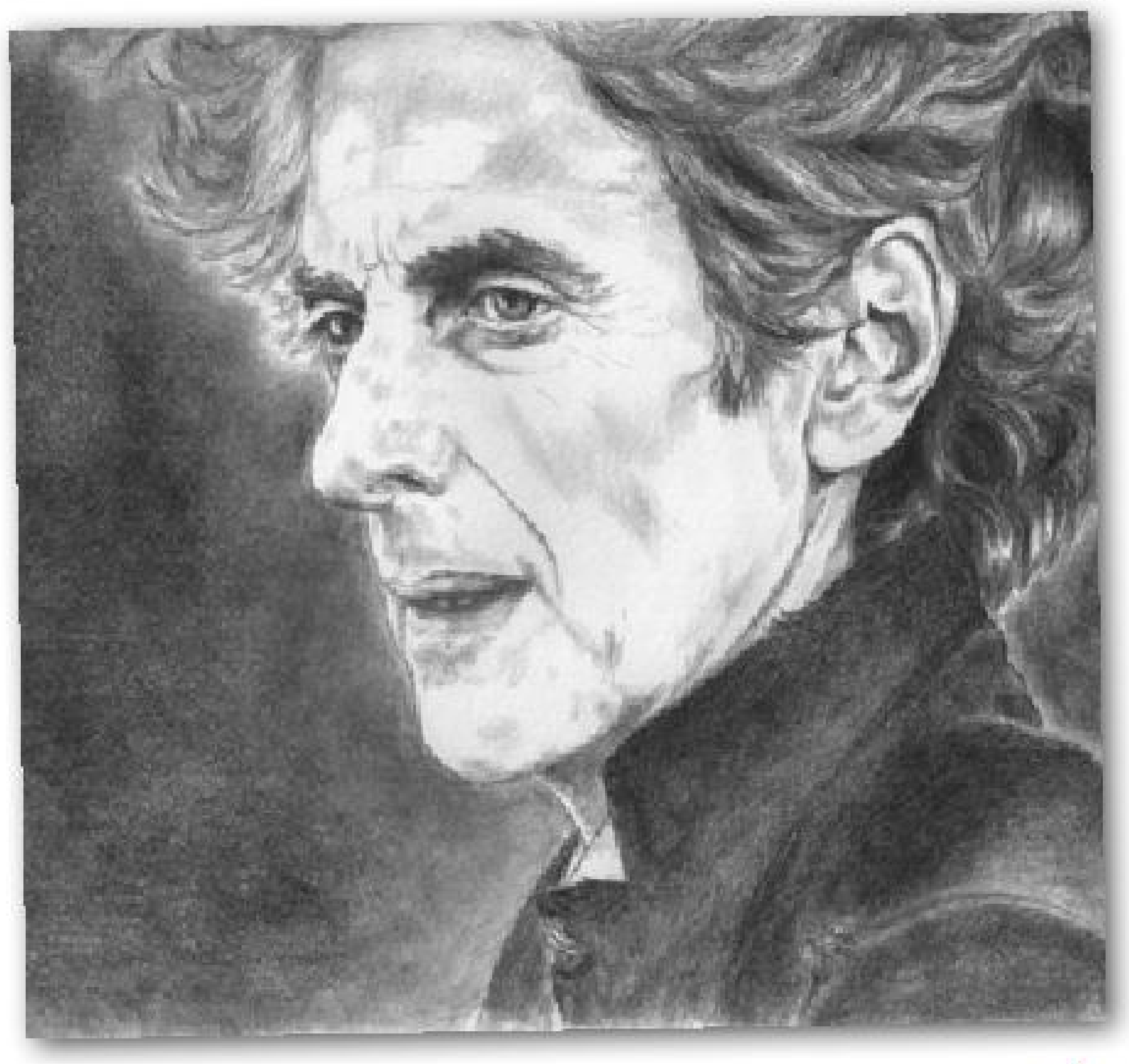
■ **STUART DOUGLAS** EDINBURGH
I was very disappointed by the Christmas Special. I missed the part where the plot started. Most Doctors went out saving something or someone. This one appeared to just be, "I won't change... okay, yes I will." I don't know if they wanted something different after David Tennant going out after a battle with the Master, and Matt Smith going out after a battle to save the town of Christmas, but it just didn't give a good end for Capaldi.

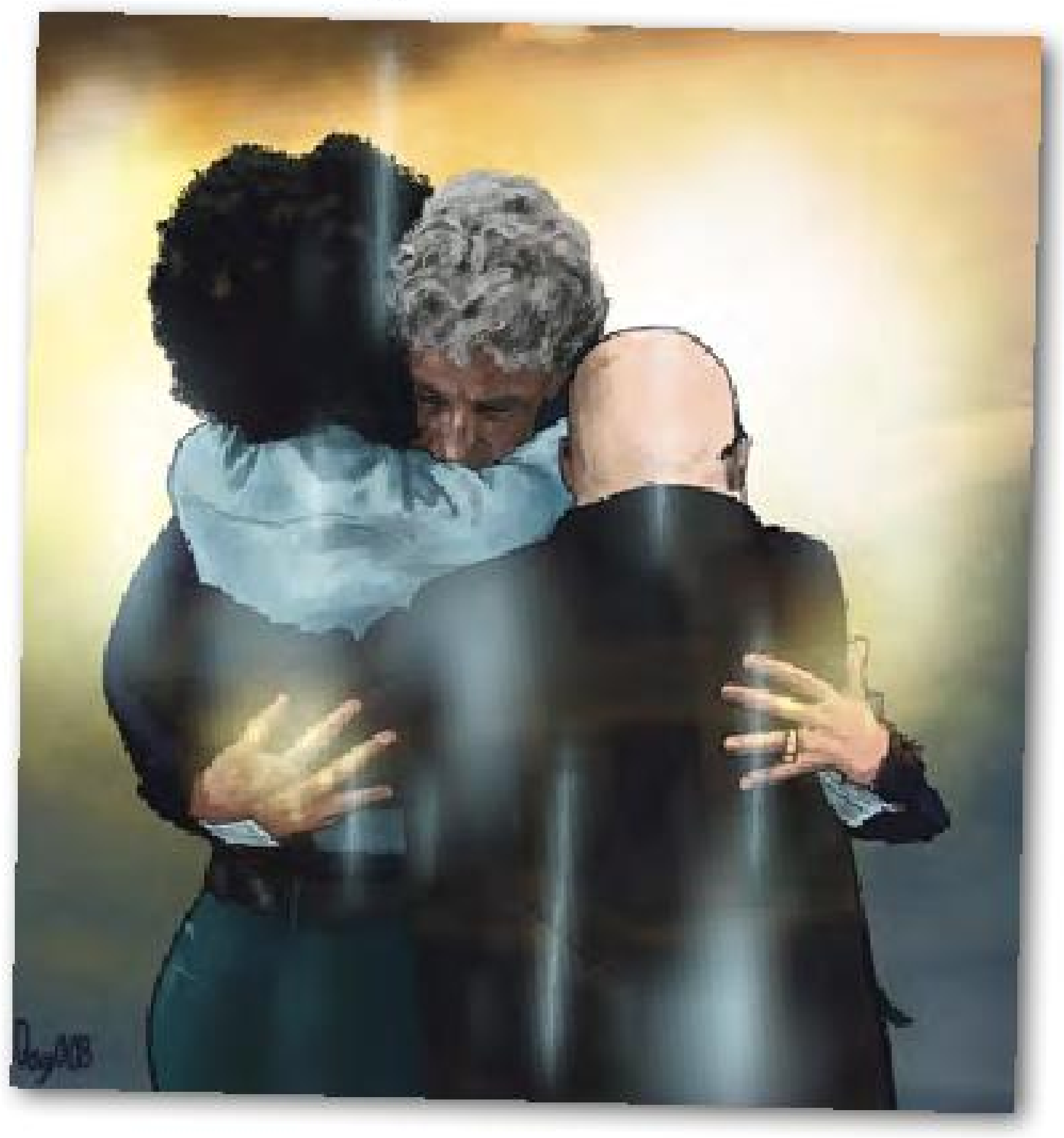
■ **CARL GUDGEON** EMAIL
I still don't like the 21st-century TV regenerations. If the Doctor is dying, he should be sat down or

THE *Daft* DIMENSION BY LEW STRINGER


THE PLANET VILLENGARD...
ZAP!
FOOM!
WE MUST FIGHT BACK AGAINST RUSTY!
YES. WE WILL REBUILD OUR DALEK ARMY FROM THE DEBRIS AROUND US!
SOON, A NEW DALEK EMPIRE WILL EMERGE TO CONQUER THE UNIVERRRSE!
MIGHT TAKE SOME TIME...
LEW STRINGER

lying down – not glowing and standing up with arms out, as if expecting applause. The fact that the regeneration was in the TARDIS again (as per the Ninth, Tenth, and Eleventh Doctors) was too predictable.

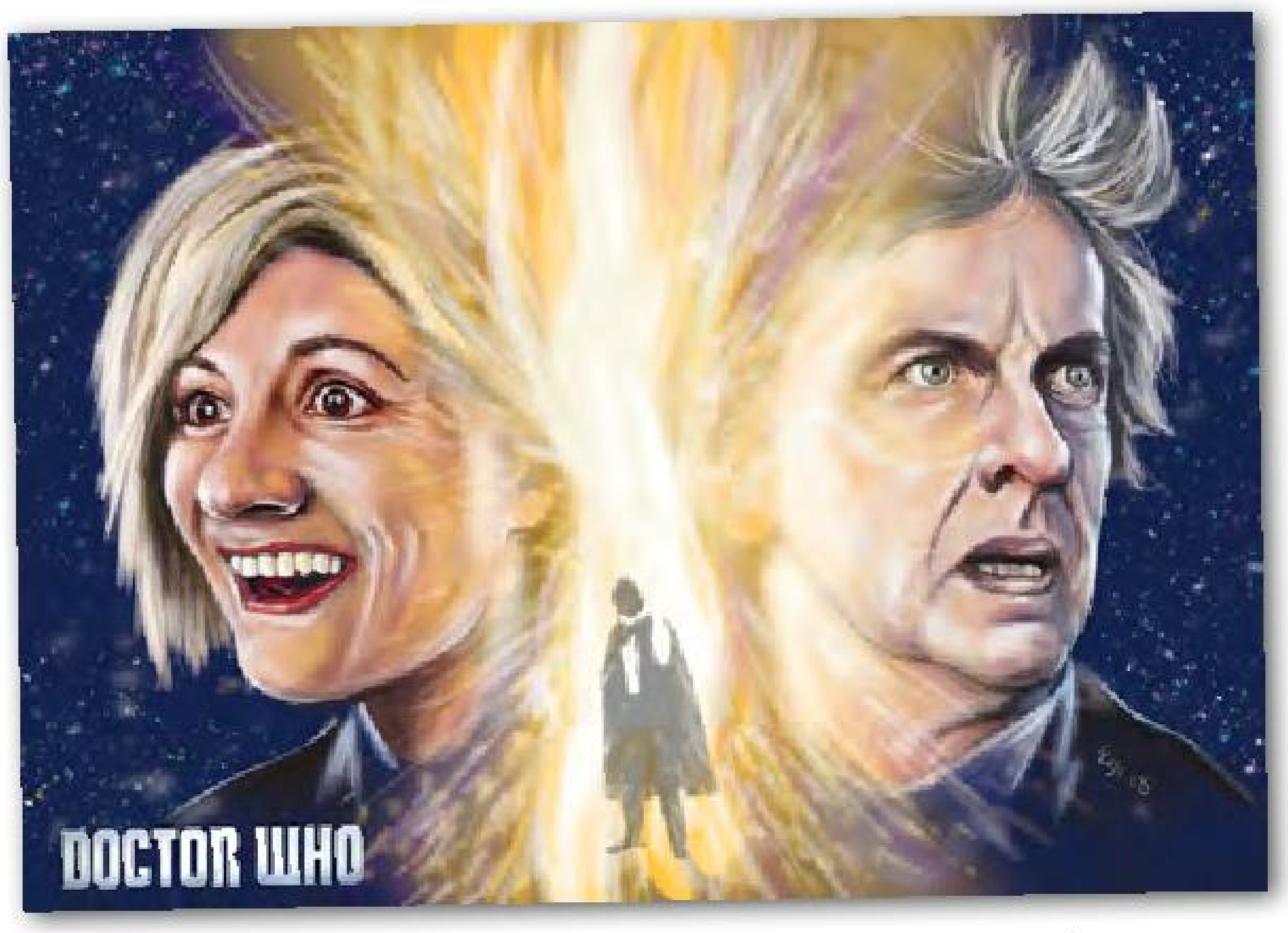

Moira O'Brian's portrait of the Twelfth Doctor. ▲


▼ 'Bill and Nardole's Farewell' by Royce Pentaghast.

■ **MIKE LUCHKA** CANADA
What a cracker of a Christmas Special! How wonderfully appropriate for the good Doctor to take us on a Dickensian-style journey to the past, present, and future... all in one night! I loved the touching nod to 'past' *Who* through the likes of the First Doctor, Ben, Polly and the events of *The Tenth Planet*; a full embrace of 'present' *Who* with the current Doctor and Bill, plus appearances from Clara and Nardole; and a glimpse into 'future' *Who* with the explosive arrival of Thirteenth Doctor Jodie Whittaker.

■ **CONRAD GODDARD** PERTH, AUSTRALIA
We were treated to a small gap in 1966's *The Tenth Planet* being explored, comedy in the form of the First Doctor interacting with the 'modern' world, and a sentimental nod to the Brigadier... *Twice Upon a Time* was an absolute fan dream.

■ **HUW TURBERVILLE** EMAIL
For those alive in the dying days of the classic series, sometimes you have to pinch yourself. I went to the BBC today and in the foyer was a giant poster of the First and Twelfth Doctors and Bill. At the other end was a Dalek and the TARDIS. No other programme seemed to be lauded in this way.



▲ Damian Edwardson's painting, inspired by *Twice Upon a Time*.

■ **GEORGE NYE** (17) EMAIL
When we first heard that David Bradley's First Doctor would be in the Christmas Special, I was slightly worried that the episode would lose focus on Capaldi and his regeneration. However, this was not the case. The First Doctor's inclusion only improved the story. Seeing how the two Doctors faced their fate was not only intriguing to watch throughout the story, but also gave us a new way to appreciate the first regeneration. This Special simultaneously honoured Capaldi while also launching the show into an exciting new era.

A Testimony glass avatar.

■ **CHARLIE PEARSON** EMAIL
One scene of the Thirteen Doctor and already I'm her biggest fan. Right from the moment Jodie was announced as the Doctor I've been obsessed with Doctor Thirteen! I think Jodie is an amazing actress and I am so looking forward to her first series in the role. But for now, meet Mini Thirteen, my hand-crocheted 14"-high Thirteenth Doctor doll. I'd like to think Jodie would approve.

▲ Charlie Pearson's hand-crocheted Thirteenth Doctor doll.

■ **PAUL REYNARD** MANCHESTER
Poignantly, an introspective Fifth Doctor once stated that "A man is the sum of his memories. A Time Lord even more so." With these words in mind, I would like to exuberantly applaud all involved with the creation of *Twice Upon a Time*. At the heart(s) of the story is the notion of memory and how it makes, affects, beguiles and torments us. To see the multifaceted and multi-talented Peter Capaldi interact with his original self as portrayed by the sublime David Bradley was bliss. Their shared memories in conflict with those yet to come was played out with such relish and such wistful melancholy.

■ **CRIS RYAN** YORKSHIRE
Never have I been more proud of *Doctor Who* and the way it has grown and changed in its 54-year history and *Twice Upon a Time* was all about that. The call-backs in the episode were lovely; the old music and the First Doctor's regeneration was so faithful to the original scene. This has been a spectacular end of an era.

■ **PAUL STANIS** KENSINGTON, USA
For the past few regenerations the Doctor's last words have sounded as natural coming from the actor as from the character. "I don't want to go"; "I will always remember when the Doctor was me"; "Doctor, I let you go." It adds an extra spike of powerful bittersweet emotion to the process. ►

WHO TUBE

This month's picks of *Who*-related videos...

■ In this first instalment of a three-part interview with Steven Moffat, *The Fan Show* looks back at his time on *Doctor Who*. Go to: **tinyurl.com/FanShowMoffat**

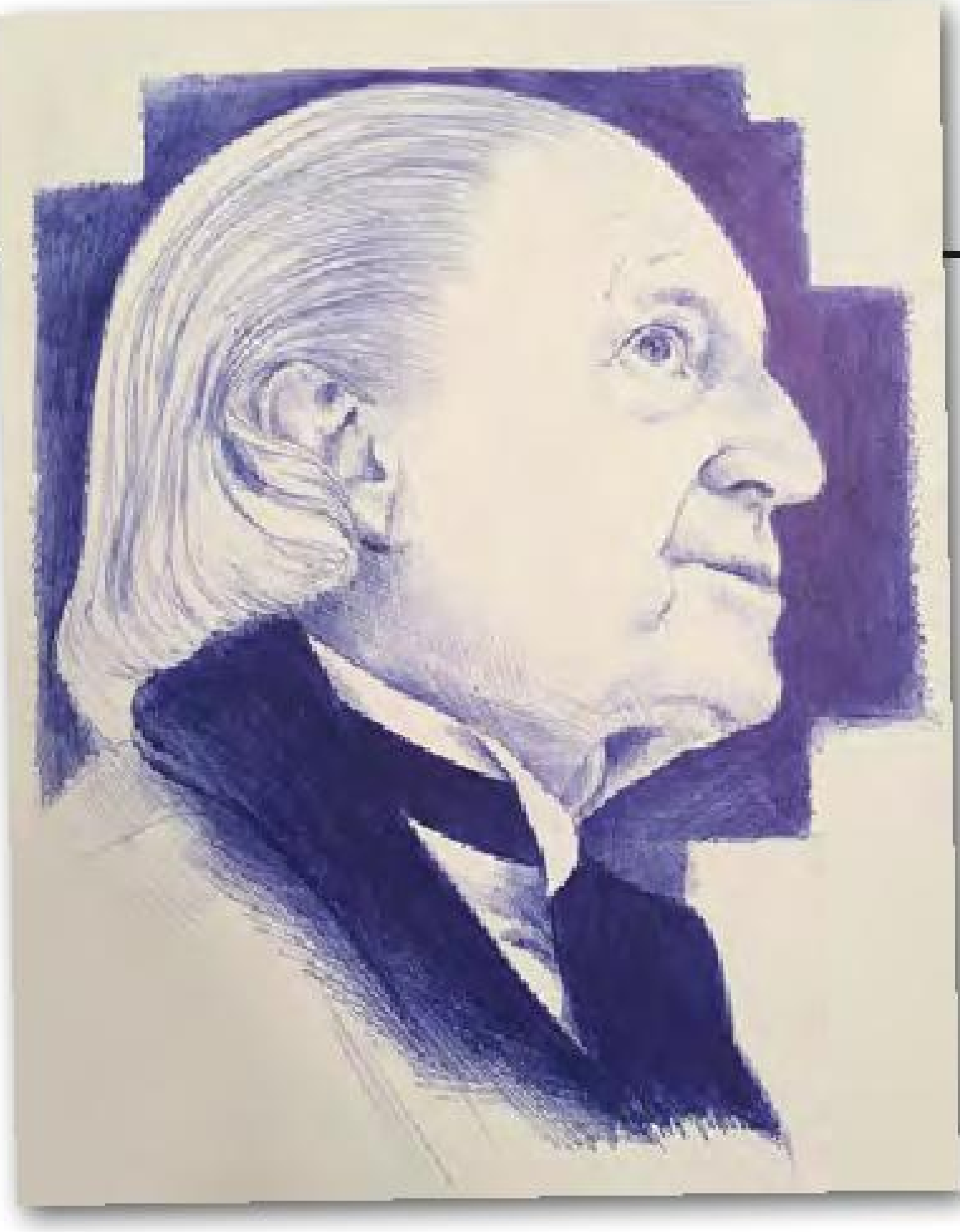
■ Here's a fan-made colour trailer which celebrates William Hartnell and the First Doctor's era of *Doctor Who* in the 1960s. Go to: **tinyurl.com/HartnellColour**

■ Doctor Puppet presents *Thanks for the Stars* – a special farewell to Peter Capaldi and the Twelfth Doctor. Go to: **tinyurl.com/PeterPuppet**

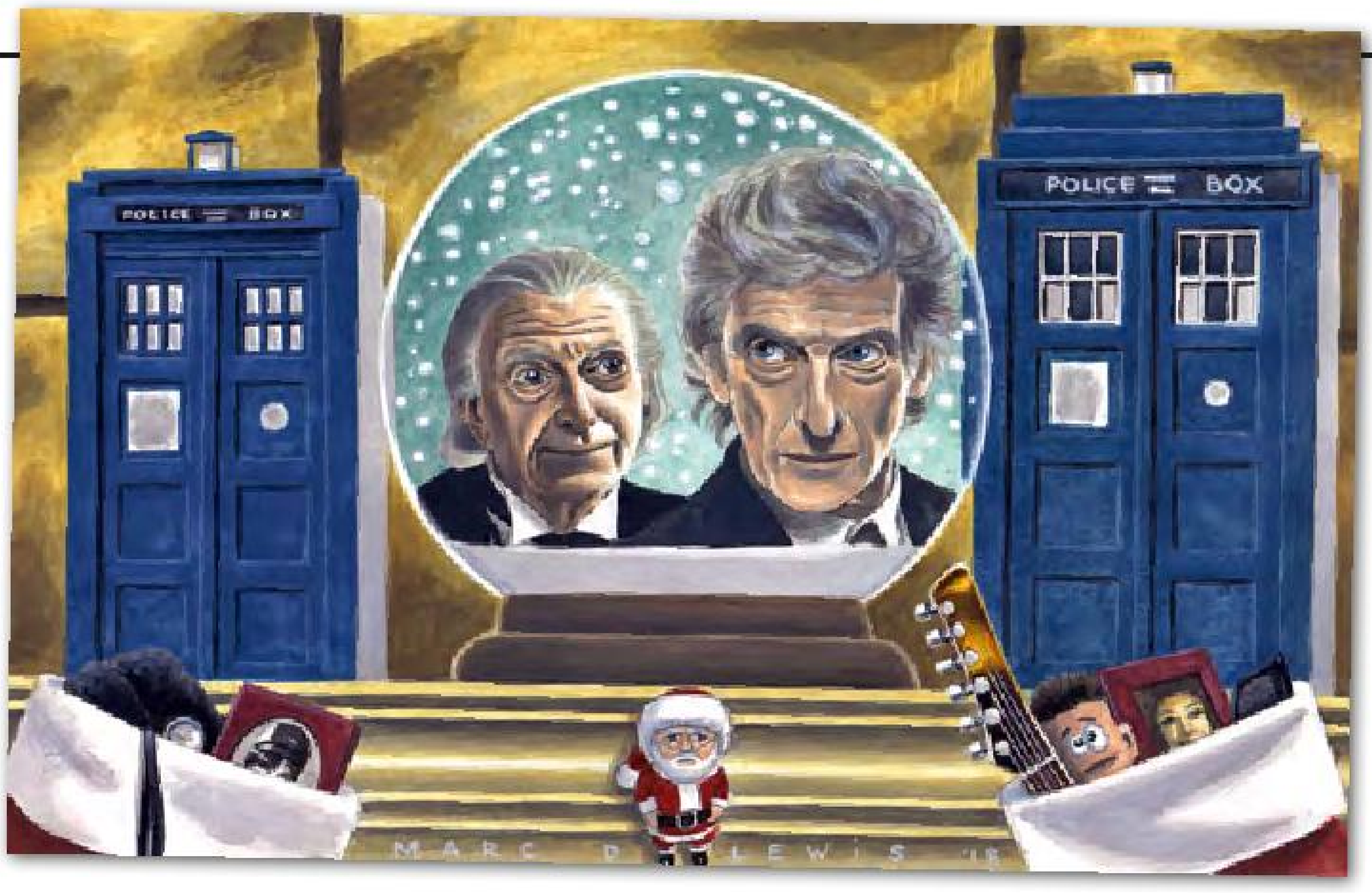
Doctor Who In Memoriam 2017
■ Toby Hadoke pays tribute to the *Doctor Who* luminaries who passed away in 2017. Go to: **tinyurl.com/Obits2017**

■ *Doctor Who* monster actor Jon Davey performs his rap, *The Doctor Who A-Z of Creatures and Characters*! Go to: **tinyurl.com/DaveyRap**

Galaxy Forum



◀ Bethan Applegarth's First Doctor portrait.



▼ 'Twice Upon a Time' by Marc David Lewis.

WE ALSO HEARD FROM

Get in touch with us via Twitter...

@LadyALover95 My first ever **DWM** arrived! Did I buy it exclusively because of Jodie? It's possible, yes.

@IainAGrahamRFC Gotta say that I love Jodie Whittaker even more after reading her interview in **DWM** 521.

@housetoastonish I was so pleased to show my kid the new **DWM**, point to half a dozen people in it, and tell her they were all *Doctor Who* – including the woman on the cover.

@pipmadeley Hurrah! **DWM** has turned up with a great mix of classic and new *Who* features. Kettle boiling, biscuits to hand. Allons-y!

@Rove Not going to lie. For a *Doctor Who* super fan like me, to be included in **DWM**'s official *Doctor Who Yearbook* is up there with all time 'pinch me' moments *#WhoviansAU*

◀ ■ **MORRIS DUTCHLEY** EMAIL
I thought the episode was a bit schmaltzy, a bit corny, and a bit too happy-ever-after… but then I remembered it was Christmas. What a nice end for the Twelfth Doctor. The man who didn't know if he was a good man, ends up just being a good man. And what a corking entrance for lucky Thirteenth.

■ **NICK SAVAGE** (19) RUGBY
What a performance from Peter Capaldi. In just one hour, he brilliantly brought together everything we have grown to know and love about his magnificent Doctor over the past four years, turning in arguably his finest performance as the Doctor. And as for Jodie Whittaker? Just marvellous – I love her Doctor already. She's going to smash it.

■ **LEWIS BOSTOCK** (20) EMAIL
Goodbye Twelve and hello Thirteen! What a really enjoyable Christmas Special *Twice Upon a Time* was. It had tears, laughter, kindness and of course, goodbyes. I'm sad Peter Capaldi's Doctor has gone, but I'm really looking forward to seeing what adventures Jodie Whittaker's Doctor will get up to.

■ **JAMES SLOAN** EMAIL
Poor Jodie has a baptism of fire… literally! The Doctor seems happy about the new body, and then straight into mortal danger! Nice hook to get people to tune in.

■ **NICOLA JOHNSON**
GREAT DUNMOW
Did anyone else notice the continuity error as the new Doctor was trying to stop herself sliding out of the TARDIS? She slid down towards the door in the Loake boots and then stopped herself on the ledge with some rather natty trainers. The Doctor then fell to Earth with the boots on again – maybe the clothes were going through a quick regeneration too!

The Third Doctor (Jon Pertwee) in 1972's *The Sea Devils*.

■ **CHARLOTTE MANN** EMAIL
The regeneration was perfect; sad but optimistic. Jodie's "Oh, brilliant!" offers a fitting coda to the episode, retaining the optimism of the Doctor moving on, without it being too over-the-top or political. The unspoken change is barely acknowledged, just accepted as fact. Well done, *Doctor Who*!

■ **CALLUM PEPPER**
EMAIL
What better way to start the year than by seeing those immortal words on **DWM** 521's cover: 'Jodie Whittaker is THE DOCTOR.' As we wait to hear more of Chris Chibnall's plans for this year's series of *Who*, I'd like to thank Steven Moffat. Much of what Steven has created and the decisions he has made about the show have not only added to the legend that is *Doctor Who*, but I'm sure will become foundations for its future.

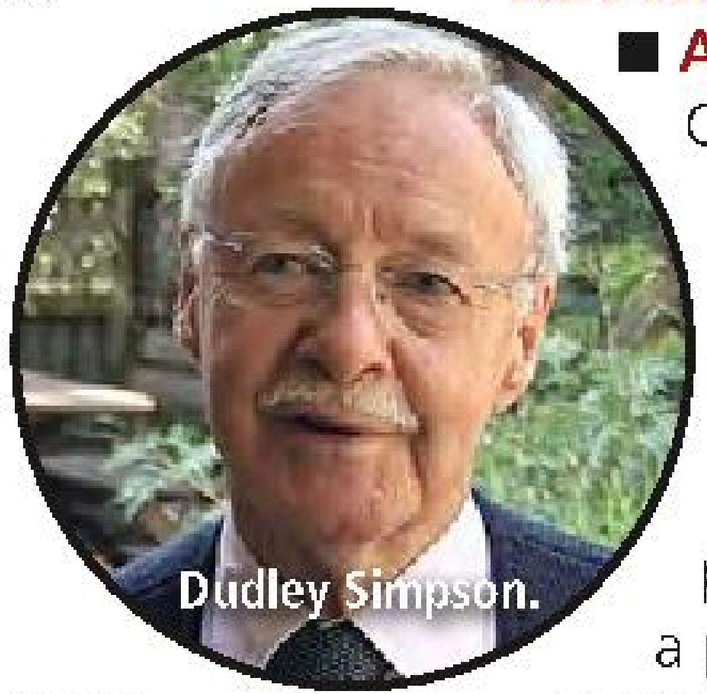
From the 2017 Christmas Special to the *Doctor Who* 'Christmas Specials' of the 1970s…

CHRISTMAS SPECIALS

■ **SIMON LYDIARD** EMAIL
Chris Bentley's wonderful article on the 70s 'Christmas Specials' in **DWM** 520 transported me back to being ten years old watching *The Sea Devils* at my great aunt's house. At the time, *Doctor Who* repeats were so rare that they were a genuine treat. The thought of watching a complete story in one sitting was a very exciting prospect. That Christmas 1972 repeat of *The Sea Devils* was the first time I'd seen *Doctor Who* in colour. So thanks for allowing me to remember that special Christmas. For me, Sea Devils are as evocative of Christmas as turkey sandwiches, family arguments – and my late great aunt's best china.

We're glad you enjoyed the article, Simon. It's easy to forget that *Doctor Who* repeats were something fans cherished. Moving on now – **DWM** 521 looked back at the life of composer Dudley Simpson, who died on 4 November 2017.

REMEMBERING DUDLEY



Dudley Simpson.

■ **APRIL HERZOG**
CANBERRA
I remember meeting Dudley Simpson at a convention called Conspire in Canberra 1988. He was the perfect guest and a perfect gentleman. I shared a table with him at dinner on the Saturday night. He had purchased a bottle of wine and was sharing it with everyone at our table. He was a lovely man and I'm sure his family and friends will have missed him terribly last Christmas.

Sadly, prolific *Doctor Who* writer David Fisher died on 10 January 2018.

DAVID FISHER

■ **ANDREW CURNOW** EMAIL
Very sad to hear that David Fisher has passed away. As a kid watching his stories, I especially liked his superb cliffhangers. In 1980, at some point between Parts Three and Four of *The Leisure Hive* and due to some now long-forgotten infraction, Mum banned me and my brother from watching next Saturday's *Doctor Who* (the ultimate sanction). It was only because of the gripping Part Three cliffhanger that Dad was able to successfully plead for clemency and allow us to see the last episode. For me, David Fisher's stories are gems of not just those later Tom Baker seasons, but of the whole series. RIP.

We feel the same way, Andrew. There'll be a full tribute to David in the next issue. That's all for now – keep sending in your emails, letters and artwork! **DWM**

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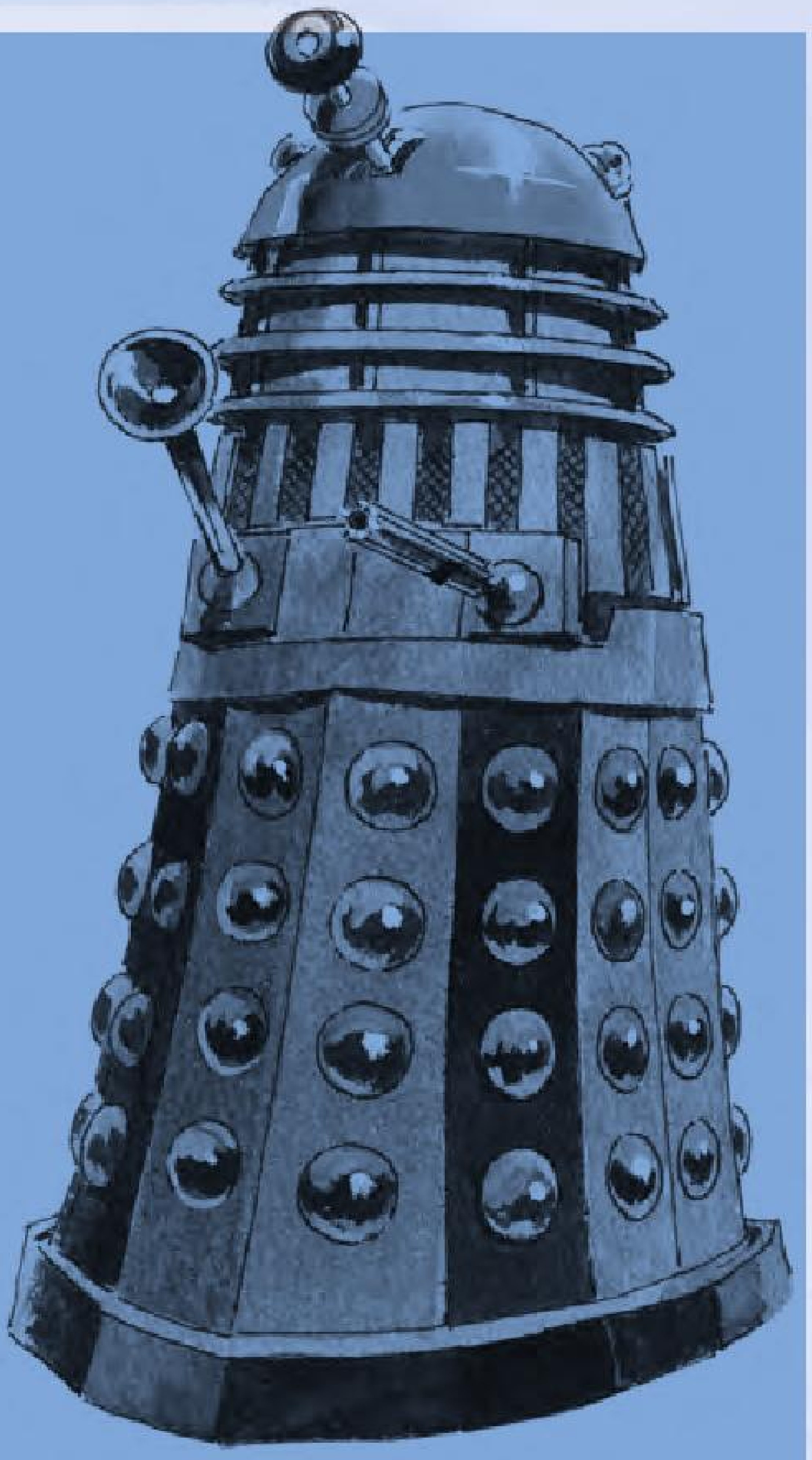


THE A. L. S.
GROUP OF COMPANIES

When Terry Nation created the Daleks in 1963 he belonged to Associated London Scripts, the agency managed by Beryl Vertue. This turned out to be just the beginning of Beryl's involvement with *Doctor Who*...

INTERVIEW BY **MARCUS HEARN**

Beryl Vertue CBE is no mere figurehead at Hartswood Films, the independent production company she launched in the early 1980s. The walls of her office are adorned with awards and framed photographs of such diverse clients as George Cole, Jack Lemmon and Roger Daltrey. Outside there is a staff of eight, one of whom holds Beryl's calls when **Doctor Who Magazine** arrives. To prevent any further distraction during our interview, Beryl angles her computer monitor towards the wall. There's no stopping the constant flow of emails, however, and our conversation is punctuated by pinging noises from her computer. "I'll look at them later," she says. Exactly when she'll do that isn't clear – she will go straight from our interview to another meeting, at a time when most people would be thinking about knocking off for lunch. There's no point even asking about retirement. "I love to work," she says brightly.

Beryl is one of the last links to an era of classic television comedy. As the matriarch of Associated London Scripts in the 1950s and 60s she marshalled such formidable talents as Eric Sykes, Spike Milligan, Tony Hancock, Ray Galton and Alan Simpson (the creators of *Steptoe and Son*), and Johnny Speight (the creator of *Till Death Us Do Part*). Beryl's clients also included Terry Nation. This former furniture salesman from Cardiff made the transition from failed stand-up comic to successful gag writer, eventually becoming one of British television's most prolific dramatists. Along the way, he created the Daleks and effectively launched *Doctor Who*.

Beryl underwent a similarly impressive reinvention, starting out as a secretary before becoming one of the most powerful agents in the country. She then learned how to become a film producer and sold ALS for a small fortune.

More than four decades after overseeing the contract that took the Daleks into *Doctor Who*, the series would come back into Beryl's life. Former showrunner Steven Moffat is married to her daughter, Sue.

Beryl Vertue's intriguing history with *Doctor Who* can be traced back to her first meeting with Terry Nation, who joined Associated London Scripts in 1955. At that time the fledgling agency was based at 130 Uxbridge Road in London.

"Originally it was going to be called Associated British Scripts," says Beryl, "but when we applied for a licence to form the company the council told us we couldn't have that title because we weren't big enough, so that's how it became Associated London Scripts. It was always known as ALS, although journalists used to call us the 'Fun Factory', which we used to hate. Yes, there were a lot of comedy writers there, but we didn't like the 'factory' bit.

"ALS was started off by the original four – Spike Milligan, Eric Sykes, Ray Galton and Alan Simpson," she continues. "They weren't a formal company in the beginning; they were four people who got together and decided to share offices at around the time commercial television was starting. They were quite altruistic – they thought they would encourage new writers and help them a bit. The BBC thought this was a godsend, because they would have to sort out all the scripts that people sent in, but after a while they started sending writers to this group in Shepherd's Bush instead. So we became a bit of an outlet for them."

"Associated London Scripts was always known as ALS, although journalists used to call us the 'Fun Factory'."

As the BBC and commercial television grew, the agency took on such writers as Johnny Speight, Lew Schwarz and Eric Merriman. Terry Nation's original collaborator at ALS was fellow Welshman Dick Barry. "We all fitted in… somehow!" says Beryl. "As you well know, it's a lonely business being a writer, stuck in a room on your own. They enjoyed each other's company. Everyone uses a computer now, but in those days it was typewriters. I used to see them at their desks, staring at a blank sheet of paper. It was hard work." ▶

Opposite page, clockwise from top: Multi-tasking agent and producer Beryl Vertue; writers Ray Galton and Alan Simpson in March 1960; ALS co-founder Spike Milligan; the ALS nameplate from the late 1960s now hangs in Beryl's office; an illustration from the 1978 *Dalek Annual*; Terry Nation at Lynsted Park in 1973; a page from the *Dr. Who and the Daleks* campaign book.

Above: Terry Nation with his original writing partner Dick Barry in May 1955. This was the year Nation and Barry joined ALS.

Left: Eric Sykes, Ray Galton, Jeanne Corbett, Alan Simpson and Jeanne's famous World Cup-locating dog Pickles, pictured in March 1966. Pickles starred in *The Spy With a Cold Nose*, the first movie produced by Associated London Films.

Above: Brothers Roger and Tony Hancock in September 1963.

Below left: Susan (Carole Ann Ford) in *The Escape* (1964), the third episode of the first Dalek serial.

Below right: Terry Nation in 1955.

◀As Nation became more successful, he would indulge his taste for fine clothes. Ray Galton remembers that he and his ALS colleagues would affectionately mock Nation for carrying a cane, "Like an upper-class guy with a stately home somewhere."

Beryl has fond memories of Nation's immaculate style. "Terry liked good things. He always dressed well, very smart. He wasn't suits and ties all the time, but he'd wear well-made blazers. He bought me a black leather bag that you could put scripts in. It was made by Chanel. I've still got it."

ALS expanded quickly, renting bigger premises in Kensington High Street in 1957 and buying 9 Orme Court in Bayswater around three years later. "That was a lovely building," says Beryl. "It was rather posh, compared with where we'd started. Everyone liked it. You could even park outside without a permit – how life has changed!"

At this time one of the country's favourite sitcoms was *Hancock's Half Hour*, written by ALS co-founders Galton and Simpson and starring Beryl's client Tony Hancock. In 1961, however, the unpredictable Hancock decided he could do without his writers, and his agent.

"We weren't expecting it, and the way he told us was very abrupt," recalls Beryl. "We were going to meet at the Whitehouse in London, where Tony had a flat. Tony's brother Roger had been working with us, and he was there as well. We thought we were going to discuss a film script. There had been quite a lot of problems with this script already – Tony liked it, and then he didn't like it. The boys would rewrite it and so on. We'd hardly sat down before Tony said to them, 'I don't want you to write for me anymore.' And then he turned to me and said, 'As you're so involved with them, Beryl, you can't really be my agent either, so Roger will do it.' We were all a bit stunned. We'd barely sat down and then the meeting was over. So we went downstairs to have a cup of tea. There was a great big swimming pool in the basement and there was nobody there except me, Alan and Ray. So we had a pot of tea for three. I remember thinking, 'I'm going to cry in a minute.' Quite aside from work, and being Tony's agent, I felt as though it was the end of a friendship. Like a family breaking up. Tony could have done without me, I'm sure, but it was a stupid mistake to tell Ray and Alan that he didn't need them."

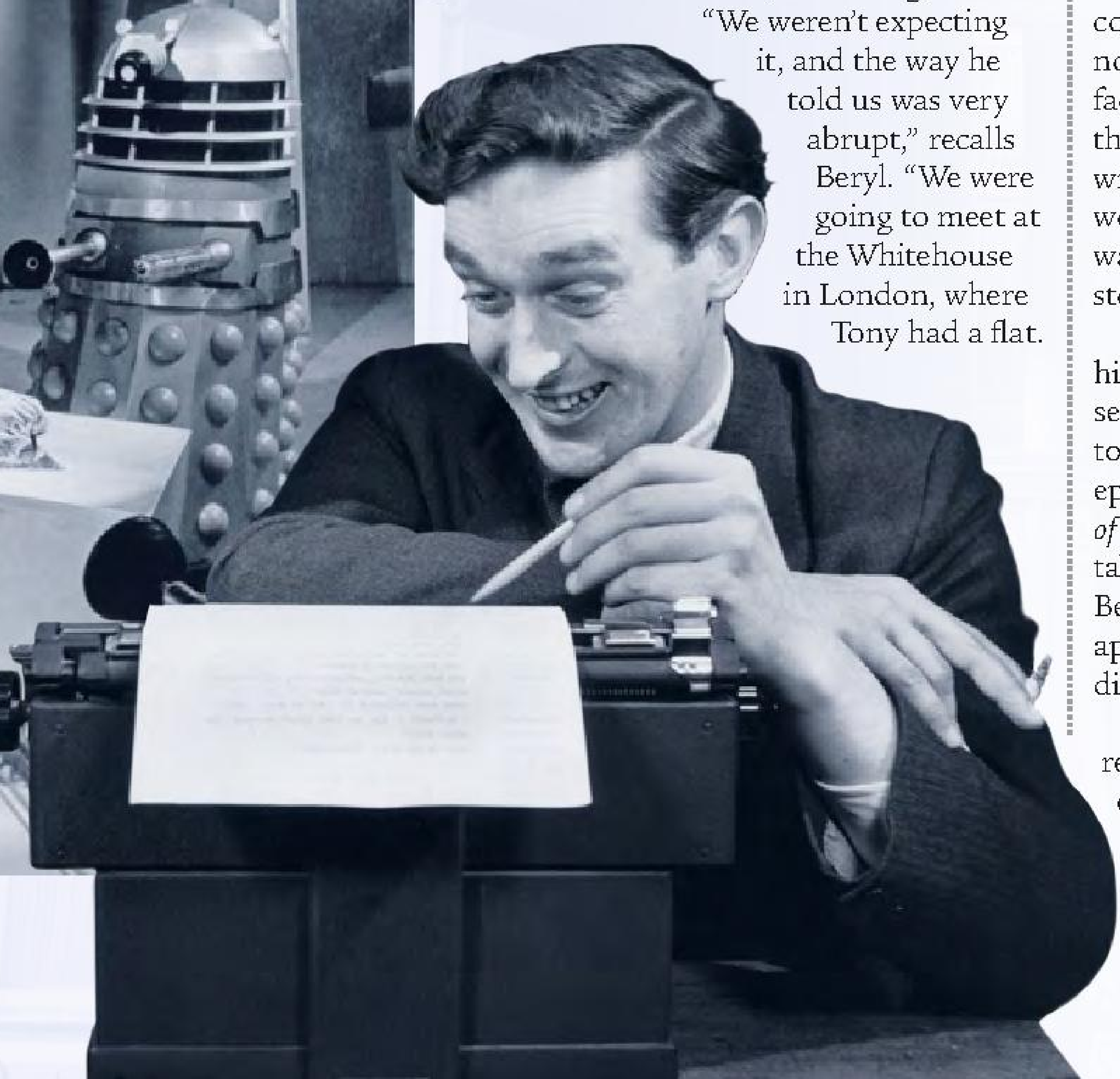
Without the people who had created and guided his screen persona, Hancock's career faltered. By 1962 he had swapped channels and was hiring Terry Nation and former ALS writer Dennis Spooner for scripts that were pale imitations of former glories. "The whole thing at ITV didn't work," says Beryl. "The programmes weren't very good. They weren't very funny."

Ratings slumped, live shows were cancelled, and in July that year the increasingly erratic Hancock added Nation to his list of scapegoats.

As one door closed for Nation, another one opened. Beryl reminded him that he had been asked to submit a storyline for a children's science-fiction series. An indignant Nation had already refused, considering the offer beneath him. But now he was out of work, and reportedly facing a bill to install central heating in the Hampstead flat he shared with his wife, Kate. Nation told Beryl that he would accept the BBC's offer. The series was called *Doctor Who*, and Nation's storyline was entitled *The Survivors*.

Nation's initial resistance was down to his original perception of *Doctor Who* as a series aimed at children. He had no aversion to science fiction, having contributed three episodes to the late-night anthology *Out of This World* in 1962. "I'd never heard him talk about science fiction [before that]," says Beryl, "so that was a bit of a surprise. But it appeared to be a natural thing for him; he didn't find it difficult."

The Survivors met with a positive response from *Doctor Who*'s story editor David Whitaker, who shared Nation's enthusiasm for its machine-creatures, the Daleks.



WOMAN'S WORLD

Beryl is characteristically modest about her achievements as both an agent and a producer in what was essentially a man's world. In the 1960s the number of female producers working in the British film industry could easily be counted on the fingers of two hands, so Beryl really was a member of quite an elite club.

Did she ever feel at all compromised by the fact that she's a woman? "No," she says firmly. "I never thought about it. I never knew it was a problem, so I just whizzed past things. I just pursued whatever I thought was a good idea, without thinking, 'I can't do that because…'"

Did she ever meet anyone else who thought it was a problem? "Just women, who used to say, 'Gosh, how do you do that?' In America I don't think there were many women producers to start with, and there certainly weren't many British ones. I'm going back to the 1960s and 70s now, but in America some of the women I met seemed to think it was more of a problem than it probably was. So I think I was probably more aware of it for *them*. In the networks, in particular, there were very few women with real power. Whereas now, of course, they're all over the place."

Whitaker commissioned a seven-part serial, which would be produced under the title *The Mutants,* and Beryl secured a generous fee of £262 per script for her client.

Beryl seems amused by the suggestion that the terms she negotiated have assumed mythical status. She had been dealing with BBC paperwork for nearly eight years, and was merely applying her usual scrutiny to the contract that arrived for Nation's Dalek story. While the proposal on offer didn't specifically mention the Daleks, it would have granted the BBC sole ownership of Nation's concepts and characters. "I saw the clause covering copyright and thought, 'Oh no, that's not right,'" she says.

So what did she do? "I crossed it out."

She takes a pen and makes a scribbling motion on her desk. In fact she seems remarkably nonchalant about a decision that would have a profound influence on Nation's career, the course of *Doctor Who* and licensed merchandising in general. "Nobody queried it," she says surprisingly.

The contract specified that the BBC would receive ten per cent of any licensing revenue, and while Beryl insists that neither she nor anyone else could have predicted the incredible success of the Daleks, she nevertheless altered the clause so that ALS received half of that revenue on Nation's behalf.

The Mutants (aka *The Daleks*) was broadcast from December 1963 to February 1964 and caused something of a sensation. Nation's Daleks were an instant success, driving *Doctor Who*'s ratings to well over ten million. It soon became apparent to BBC Television Enterprises, the commercial arm of the Corporation, that the Daleks overshadowed every other aspect of the series.

In 1964 ALS embarked on a close working relationship with Enterprises and Walter Tuckwell, the 'concession agent' who managed the vast array of Dalek licensees. "You needed someone like that," says Beryl. "It was all very well saying that something would look good on bed sheets or wallpaper, but you needed someone to make it happen."

Beryl's liaison at Enterprises was Roy Williams. "Roy was the first person I spoke to at the BBC about licensing things," she says. "The Daleks were really the beginning of the BBC handling merchandise. None of us really knew what we were doing, so one might say we invented it. There are spin-offs all over the shop now, but I don't remember anything else like this at the BBC before the Daleks came along. There were no such things as emails in those days, but Roy and I were on the phone to each other all the time."

Doctor Who wasn't the only lucrative contract Beryl negotiated for Terry Nation in 1963. At around the time of the first Dalek story she also struck a deal with Robert S Baker and Monty Berman, producers of the ITC television series *The Saint*. "That worked very, very well," she says. "The idea was always to get a continual flow of work, and Terry was certainly busy – it would be *Doctor Who* and the Daleks one week and *The Saint* the next." *The Revolution Racket,* the first of Nation's 14 episodes of *The Saint,* went into production at Elstree Studios in April 1964.

Nation claimed that scriptwriting had already made him rich before the Daleks came along, but it's probable that his *Saint* commissions and *Doctor Who* royalties gave him the confidence – as well as the means – to buy a sprawling Elizabethan mansion in summer 1964. "Lovely place it was," says Beryl, describing Lynsted Park. "I remember it had an archery range in the grounds."

Terry and Kate also maintained their flat in London's Swiss Cottage. "We used to go there for the odd supper," Beryl recalls. "Funnily enough we didn't often mix socially in the evenings, probably because we'd seen so much of each other during the day."

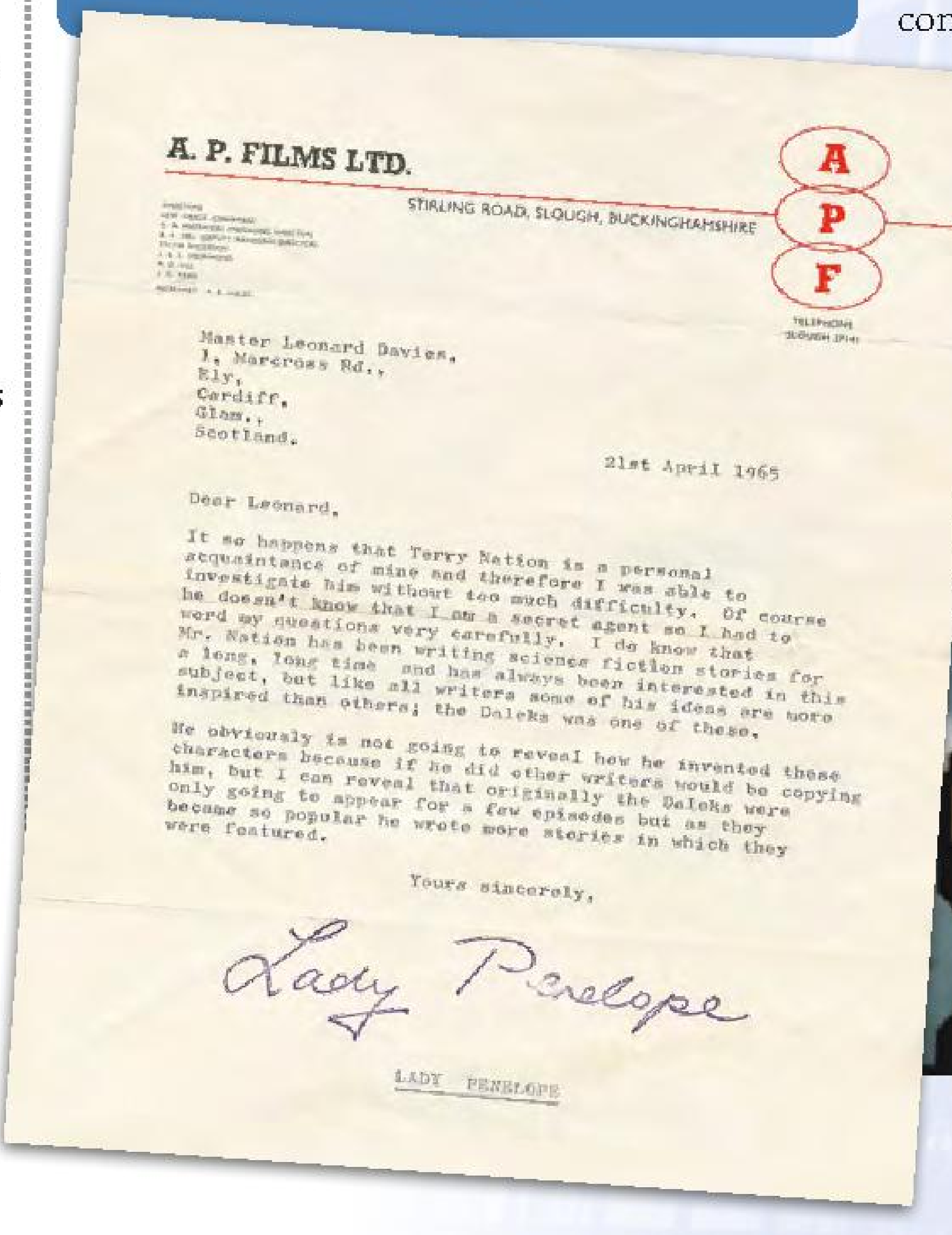
Nation was now squire of his own manor, but retiring to the country was never on the cards. "He was a worker; very diligent and very prolific," says Beryl, who adds that Nation was not unusual among her ALS writers. "They worked consistently and they got good money. All of them were quite ►

> **"The Daleks were really the beginning of the BBC handling merchandise."**

Above left: Beryl Vertue at her desk in 1973.
Photo © Rex/Shutterstock.

Below left: A letter to *TV Century 21* reader Leonard Davies from 'Lady Penelope' (of *Thunderbirds* fame), in reply to a question about Terry Nation and the Daleks.

Below right: Suzanne Lloyd as Doris Inkler and Roger Moore as Simon Templar in a promotional shot from *The Revolution Racket* (1964), the first episode of *The Saint* to be written by Terry Nation.
Photo © ITC Entertainment Group.



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Master Leonard Davies,
1, Marcross Rd.,
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Cardiff,
Glam.,
Scotland.

21st April 1965

Dear Leonard,

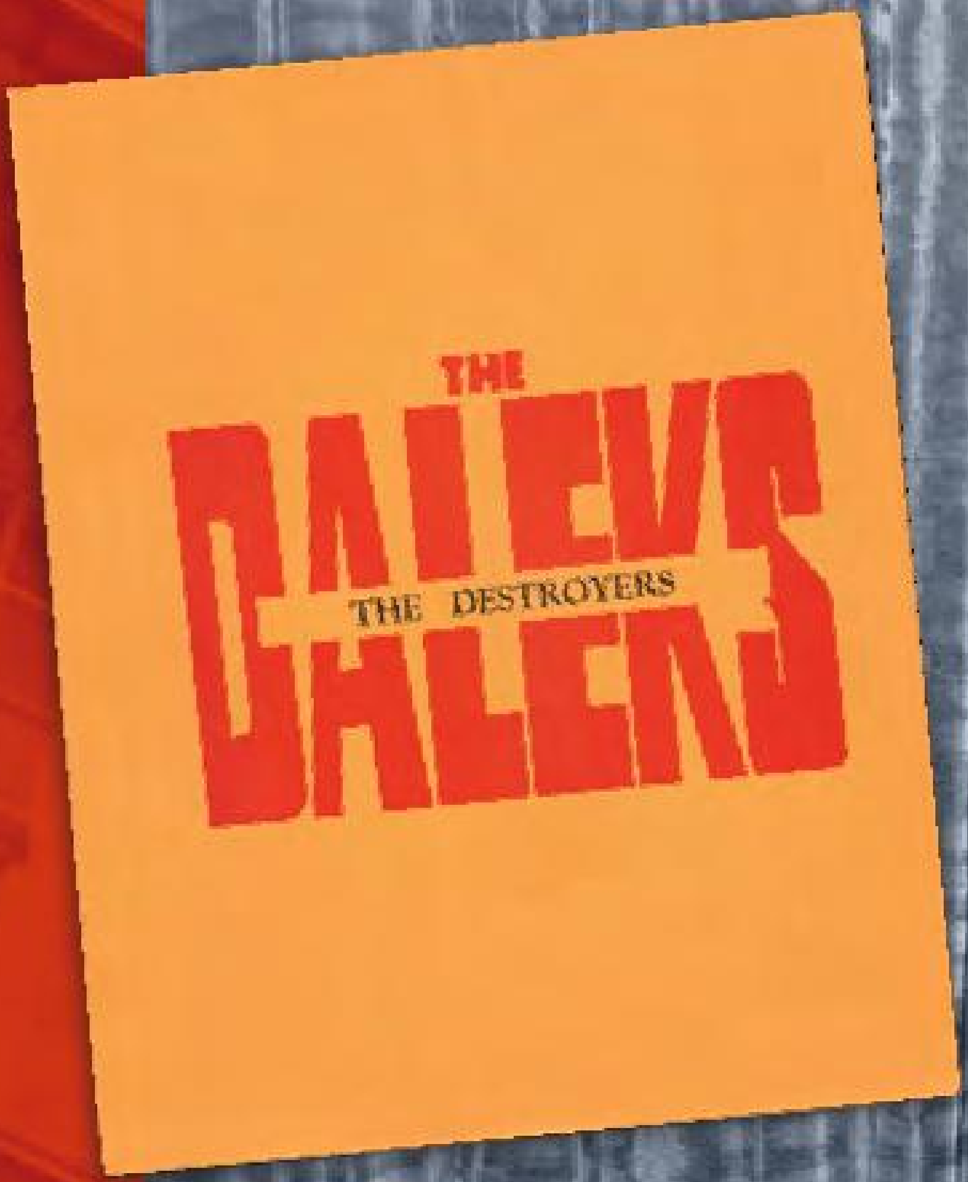
It so happens that Terry Nation is a personal acquaintance of mine and therefore I was able to investigate him without too much difficulty. Of course he doesn't know that I am a secret agent so I had to word my questions very carefully. I do know that Mr. Nation has been writing science fiction stories for a long, long time and has always been interested in this subject, but like all writers some of his ideas are more inspired than others; the Daleks was one of these.

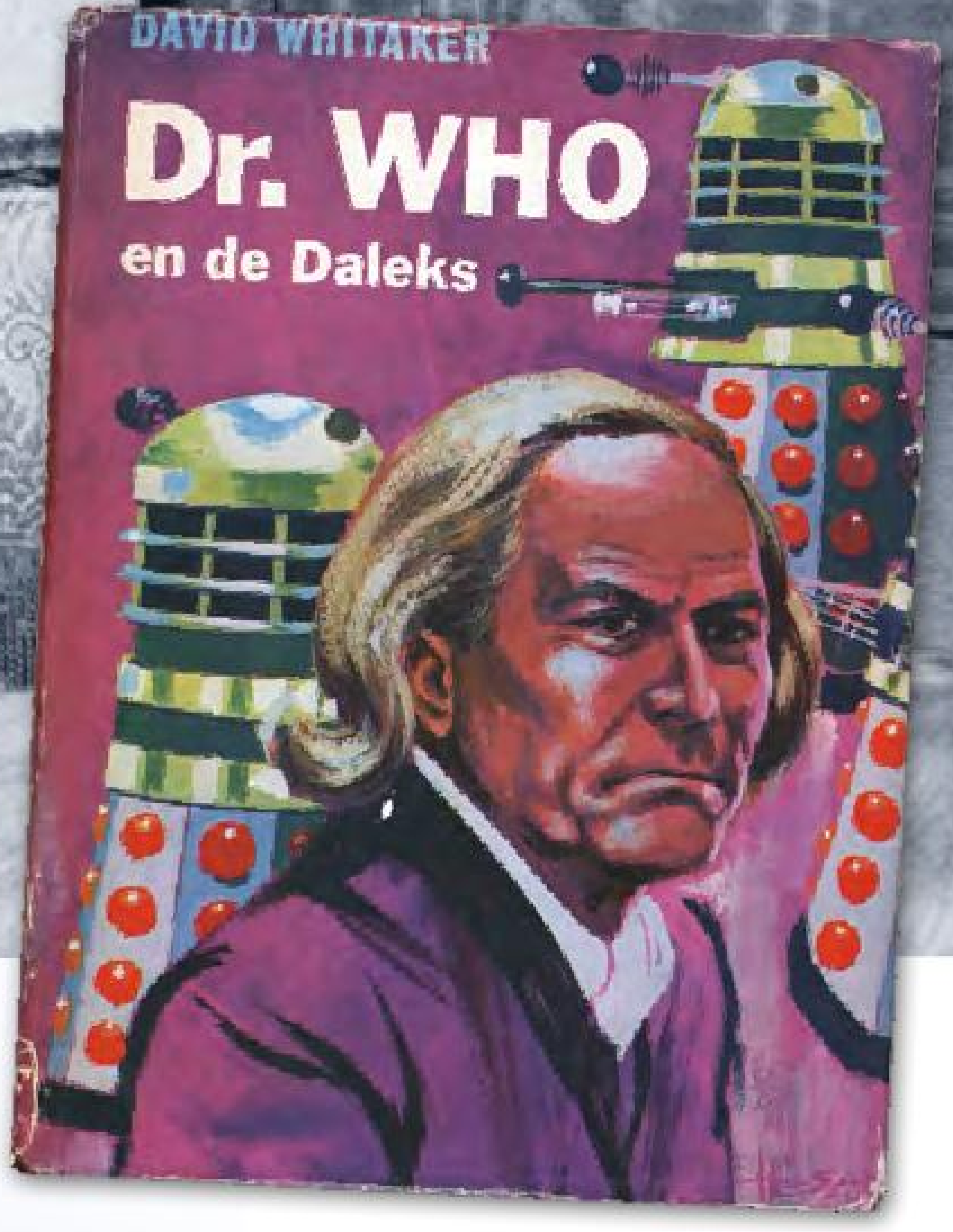
He obviously is not going to reveal how he invented these characters because if he did other writers would be copying him, but I can reveal that originally the Daleks were only going to appear for a few episodes but as they became so popular he wrote more stories in which they were featured.

Yours sincerely,

Lady Penelope

LADY PENELOPE





Far left: The script for *The Destroyers*, the pilot episode of Nation's proposed Dalek series.

Left: Kate and Terry Nation in their Swiss Cottage flat, August 1965.

Below: The Daleks' appeal extended beyond the UK. This Dutch edition of David Whitaker's novelisation was published in 1966.

◄ well off. Ray Galton bought a great big house, which he still lives in. I remember he paid £18,000 for it, and at the time we couldn't believe how much it was. We all went, 'How much?!' Of course now it's probably worth a fortune. These things are all relative, aren't they?"

Meanwhile, as Tony Hancock's career continued its terminal decline, Galton and Simpson struck comedy gold with their sitcom *Steptoe and Son.* How did Beryl benefit from her clients' success? "I wouldn't say I was *wealthy*," she says, "but considering that I was in a job that I never expected to be doing in the first place... yes, we did well."

What was the measure of that success? "For me, it was being able to buy clothes without having to ask how much they cost. But I'll temper that by saying I always knew which shop I was in! But really it was all about saving for a bigger house, because my children, Debbie and Sue, had come along."

In July 1965, Beryl formed Dalek Productions with Terry and Kate Nation. The new company was established to make an American television series called *The Daleks* – Beryl's first project as a producer. "We were always trying to sell things that were doing well in the UK, so it might have been my idea," she says. The proposal was also prompted by American Fred Alper, who Beryl remembers was an executive at the toy corporation Mattel. "When I went to New York he took me to lunch at the 21 Club, and to someone who had barely got used to the idea of even visiting America this was quite something. He got ever so excited about making Daleks as toys, and thought that if we could get the series going then that would help. He was very generous, and when I got home he would send presents for my daughters, who were quite small at that time. Although it was lovely to receive these toys, some of them were very big and the cost of getting them into the country was huge. In the

ALL IN THE FAMILY

Below: Steven Moffat and Sue Vertue on the set of Hartswood sitcom *Coupling.*

Steven Moffat is one of the directors of Beryl's production company Hartswood Films, and is married to her daughter Sue. Together they've worked on such series as *Coupling* (2000-04) and *Sherlock* (2010-). Steven first met Beryl on the set of her mid-1990s sitcom *Is It Legal?*

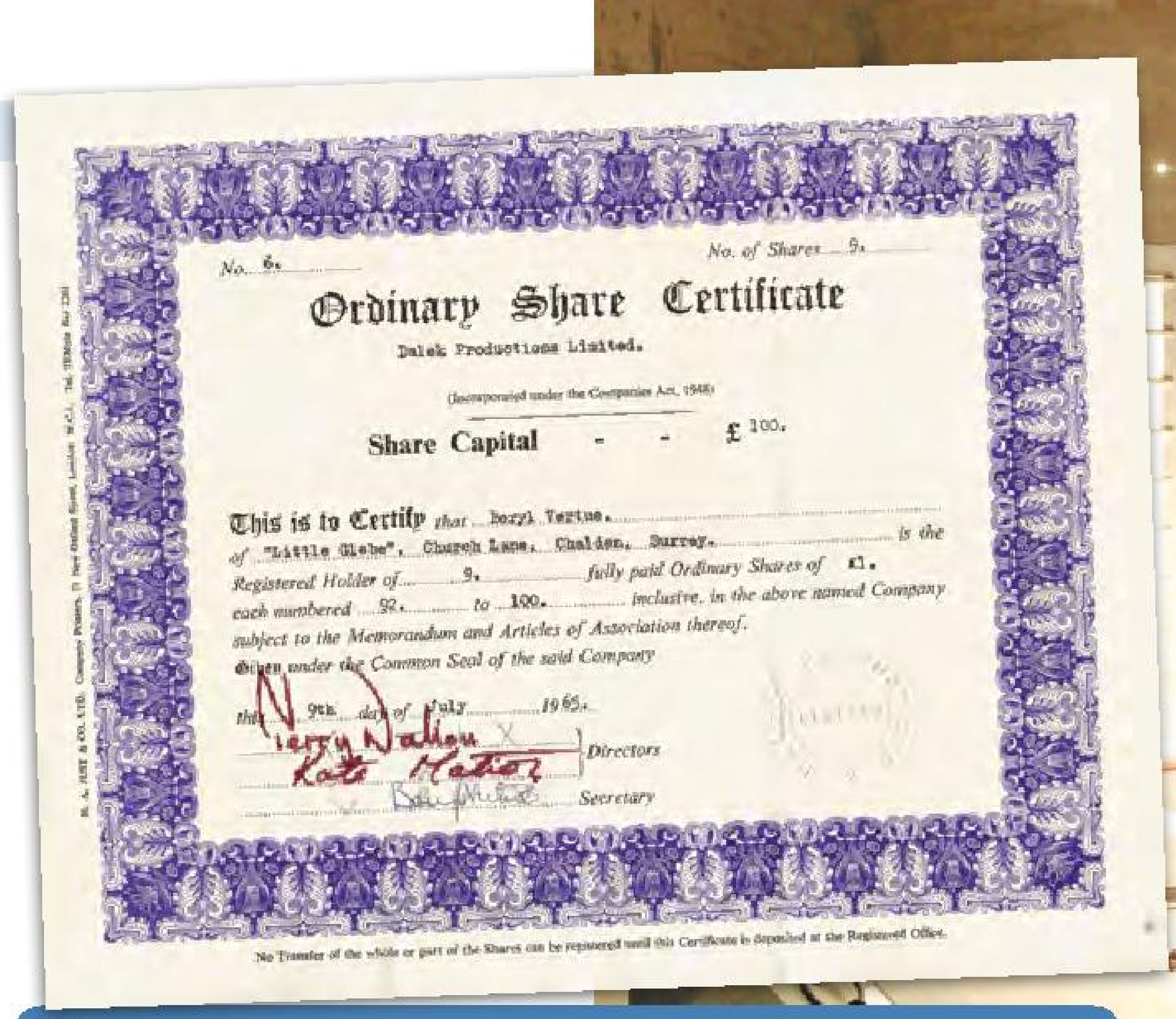
"It was the second or third date for Sue and me," he remembers. "She'd taken me to see a recording of the show – early to meet the future mother-in-law, but I was keen so I didn't mind.

"My main memory is that Sue was wearing a big fluffy pink jumper, and as I shook Beryl's hand, I realised that a lot of the fluff had transferred itself to various parts of my jacket, in ways that suggested that there had been an earlier outbreak of mutual enthusiasm. I blushed so hard I thought I might develop a tan.

"That was over 20 years ago. Beryl and Sue have transformed my life and my career since then, and I count myself very blessed that my wife's mother is one of my best friends. However, most of my blood is still in my face."

end I used to dread him sending me anything!"

Beryl's efforts to sell *The Daleks* to a US broadcaster would continue until at least 1968, and while she was ultimately unsuccessful she gained some of the experience she needed to subsequently sell American versions of *Till Death Us Do Part* (to CBS) and *Steptoe and Son* (to NBC). "I am known as the pioneer of the format deal," she says with mock grandeur. "I didn't have any training to do this, because no such thing existed. What I knew about myself was that I was very logical. I knew I wouldn't be able to sell an American network something like *Till Death Us Do Part* because they wouldn't understand the language. But I also knew the idea was very good. So I figured if I could find the equivalent of Johnny Speight in America I'd do it that way. I found Norman Lear, and he wrote the American version of *Till Death Us Do Part*, which was called *All in the Family*. Huge hit. Eight years it ran. And then I thought, 'He's clever. I'll get him to look at *Steptoe and Son*.' Norman did *Sanford and Son* and that ran for six years."



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(Incorporated under the Companies Act, 1948)

Share Capital - - £100.

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Given under the Common Seal of the said Company

this 9th day of July 1965.

Terry Nation
Kate Nation
Directors

Secretary

No Transfer of the whole or part of the Shares can be registered until this Certificate is deposited at the Registered Office.

> "I am known as the pioneer of the format deal. I didn't have any training to do this, because no such thing existed."

So maybe *The Daleks* didn't sell because the Americans didn't want Nation writing it himself? "Probably," she says. "There just wasn't that acceptance of British writers at that time."

Beryl's producing ambitions flourished with another of her spin-off companies, Associated London Films. Along with Galton and Simpson, she agreed to a £2 million takeover of Associated London Scripts by Australian impresario Robert Stigwood. The ALS name continued, and in February 1968 Beryl was appointed managing director. "Robert said I needed to have a title, because everyone needed to know who I was and what I represented," she says, chuckling. As with so many of her achievements, the story is relayed in a disarmingly modest way.

Management of Terry Nation's business affairs passed to Roger Hancock, while Beryl's association with Stigwood elevated her to even greater heights. During the 1970s she earned production credits on Ken Russell's *Tommy* (1975) and the landmark series *The Prime of Miss Jean Brodie* (1978). She kept in touch with Nation, however, and says she wasn't surprised when he and his family relocated to Los Angeles in 1980. "But it was the most unproductive and unsuccessful time," she says, sadly. "He was so miserable."

In fact Nation's career ground to a halt, with nearly all of his projects stalling in pre-production hell. Why does Beryl think he struggled so badly? "Because the system was different," she says. "He went to America because he'd signed a big contract with 20th Century Fox and it was a lot of money. He kept giving them ideas, but the people at Fox would um and ah about whether these ideas were any good. They were like the middle men between him and the networks. To me, this seemed like an extraordinary way of working; he should have gone to the networks himself. But it wasn't just that he didn't know the people at the networks, he wasn't *allowed* to deal with them. Stupid way of doing business."

Nation had long since grown disillusioned with his American dream when he died in 1997. Roger Hancock had stepped down the year before, so when production of the resurrected *Doctor Who* commenced in 2004, negotiations to include the Daleks were conducted with Roger's son, Tim. "My son-in-law Steven [Moffat] told me that *Doctor Who* wanted to have the Daleks back," says Beryl. "Tim was holding off, asking for a ludicrous sum. I called Tim and said, 'What are you doing? Think of Kate and the children – you're depriving them of money!'"

Beryl's intervention must have helped, but there's no escaping the fact that the Hancock agency's bargaining power stemmed from the creator's rights she had enshrined back in 1963. "Yes, I suppose so!" she says, laughing. "Anyway, I said, 'Come on Tim,' and it worked out all right in the end."

Beryl is, of course, delighted by *Doctor Who*'s 21st-century success. "It's very rare that you go back and resurrect something that was on before, but *Doctor Who* is *such* a good idea."

Does she watch Steven's episodes? "Oh yeah," she replies without a moment's hesitation.

And does she ever tell him what she thinks of them? "I always tell him they're very good. Because they are!"

Since 2008 Hartswood has produced *Sherlock* for the BBC and American channel WGBH Boston. Beryl, her daughter Sue and Steven are among the executive producers. The most recent episode, *The Final Problem*, was broadcast in January 2017. The inevitable question about whether there will be any more is met with a cryptic response. "There might be..."

Beryl smiles enigmatically, but before she can say anything further there is a knock at the door – her next appointment has arrived. She picks up her notebook and rises to her feet. Lunch, and retirement, will have to wait. **DWM**

Above left: Beryl's share certificate from Dalek Productions, the company she founded with Terry and Kate Nation in 1965.

Above right: A sinister captive escapes its bonds in *Dalek* (2005).

Below: Beryl in her office at Hartswood Films in 2017.

Photo © Marcus Hearn.

Journey into Space

In 1964 Terry Nation named one of the characters in *The Dalek Invasion of Earth* after his friend and colleague Brad Ashton. Two years later, he asked him to collaborate on *The Dalek Outer Space Book*...

INTERVIEW BY **MARCUS HEARN**

“I've never seen *Doctor Who*,” says Brad Ashton. This must be an unprecedented confession in the pages of this magazine, but Brad would be the first to admit that he represents a highly unusual footnote in the series' history. In 1966 Brad was the co-author of *The Dalek Outer Space Book*, and now seems faintly bemused that **Doctor Who Magazine** is so keen to find out how it happened.

Brad doesn't even mention the Dalek book in the cruise-ship lectures he gives about his career. “There are so many other things to talk about,” he says. He certainly has a wealth of anecdotes about the legendary figures he wrote for during and after his days as a member of the Associated London Scripts agency. The mind-boggling list includes Arthur Askey, Hylda Baker, Tommy Cooper, Les Dawson, Benny Hill, Groucho Marx and Tommy Trinder. He script-doctored five of the black-and-white *Carry On* films, and once came to the rescue of Morecambe and Wise. “I got a call from Ernie saying that they were going out on a cabaret tour and had six minutes missing from their act. Could I fill it for them? I wrote them a sketch in which Ernie was teaching Eric to dance, with one of them playing the girl. They paid me £25 for it, which was good for 1961. Six months later Ernie phoned me up and said, ‘We haven't used it yet – can we have our money back?’”

In the 1930s Brad was classmates with Harold Pinter, but his schooldays came to a premature end. “I left at 14,” he says. “It wasn't my idea – it was the headmaster's. He wrote to my parents and told them it would be a good idea if I took ‘early retirement’ from the school. I was playing truant so much, spending all my time in Hackney Library, reading about showbusiness.”

“We were like a family at ALS. If you were out of work, Beryl would find you something.”

As a young man Brad was better known by his original name, Bernie Abrahams. He trained as a tailor, but after his National Service ended in 1951 he decided to try his hand at stand-up comedy. After his first gig, an agent told him: “I've seen some great comedians on this stage with lousy material. You're the complete opposite.”

It took several years for Brad to find a successful route into the business. “In 1955 a BBC producer called Johnnie Stewart asked me to join Dick Vosburgh as a writer on his radio series *Show Band Show*. And that's what really got me started.”

Brad joined the Associated London Scripts agency when it occupied its first residence, over a greengrocer's in Uxbridge Road. Beryl Vertue, the ALS secretary, would become his agent. “We were like a family,” he says. “If you were out of work, Beryl would find you something.”

In the early 1960s Brad remembers that the ALS writers represented by Beryl included Dalek creator Terry Nation, Peter Yeldham (who was approached to contribute to *Doctor Who*'s first series), Robert Banks Stewart (who would script some of the best-loved *Doctor Who* stories of the 1970s) and Dennis Spooner (who would become *Doctor Who*'s second story editor). The most celebrated ALS writers were its founders: Spike Milligan, Eric Sykes, Ray Galton and Alan Simpson.

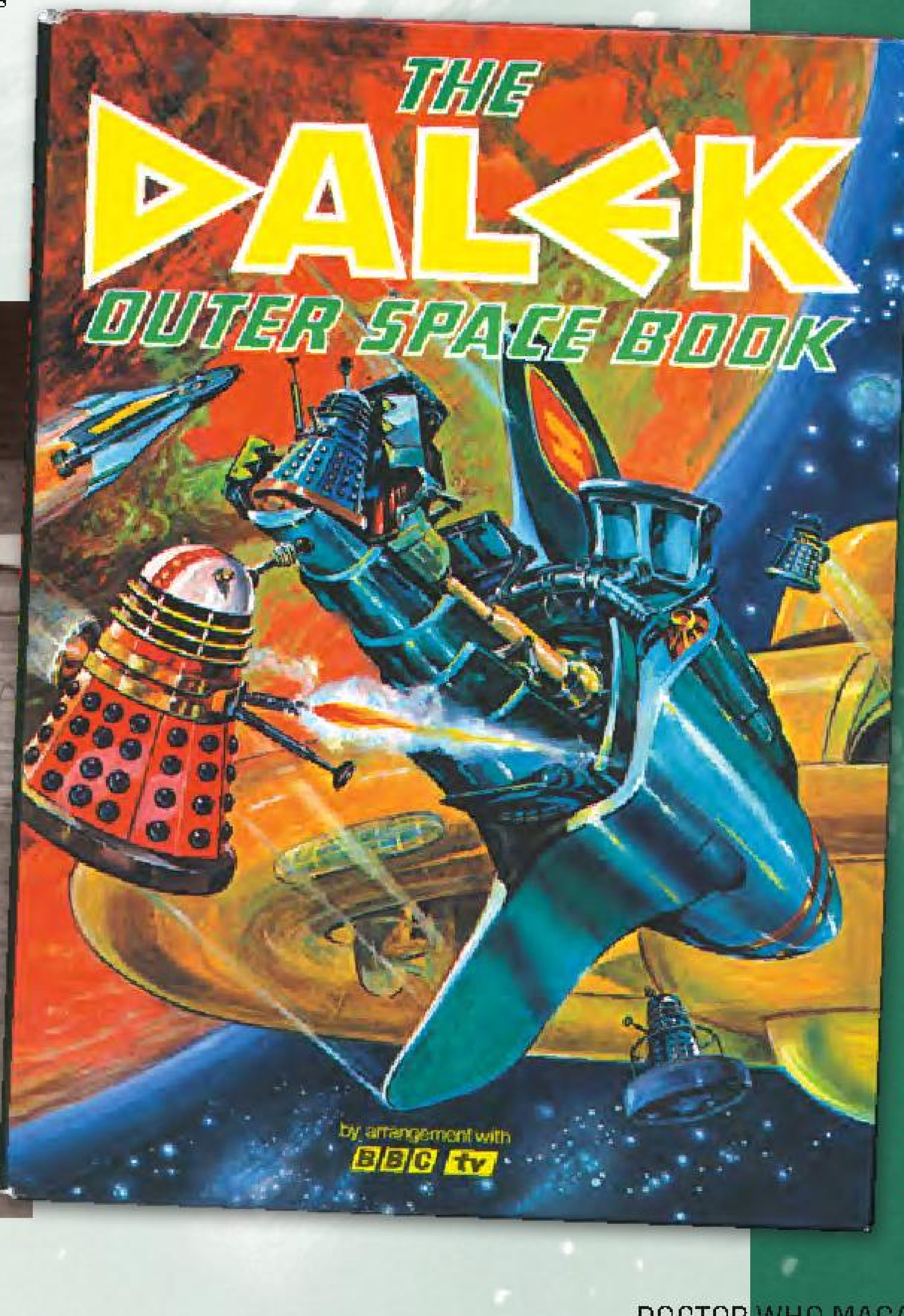
“I admired Galton and Simpson tremendously,” says Brad. “They started an informal comedy where it wasn't all gags – it was about character. An American producer called Jerry Davis taught me that if you can take a gag out of a script and put it somewhere else, then it didn't belong there in the first place. The laughs should come from the characters and the situation. And this is what Galton and Simpson did with Tony Hancock.

“On Friday nights we would all go the recordings of his TV shows at Riverside Studios. Tony had a warm-up act that had been written for him by Galton and Simpson years before. It was called *The James Fitzpatrick Tour of Whitehall*. The only part of it I can remember is:

▶

Above: Brad Ashton (right) with co-writers Bob Block (left) and Gerry Maxin (centre) in 1963.

Below left: The ‘TV Comedy Writers XI’ charity football team included goalkeeper Brad ‘Butterfingers’ Ashton (holding the ball), John Junkin and Harry Towb (back row, far right), and Marty Feldman (to the left of Brad).



Left: Souvenir Press published *The Dalek Outer Space Book* in September 1966.

◀ 'Higgins, put the kettle on. Oh, I see you've got it on. Suits you too!' This was a quarter-of-an-hour routine that we all did together, leading the audience around."

In 1966 ALS was based at 9 Orme Court in Bayswater. By this time its writers included David Whitaker, who was in between engagements as *Doctor Who*'s first story editor and a new commitment as chairman of The Writers' Guild. Terry Nation had collaborated with Whitaker on the first two Dalek annuals, *The Dalek Book* (1964) and *The Dalek World* (1965), but when publisher Souvenir Press asked for a third volume in 1966 Whitaker was either unable or unwilling to continue the partnership.

"David was a nice guy, but he didn't really mix with the rest of us that much," says Brad. "He wrote the Dalek book that came out before mine, and he told me he got £1,000 for it. When the third book came along Terry popped into my office and said he couldn't finish it. He was probably exhausted. He said something like, 'I've written the first 31 pages, but I can't do any more. Will you finish it?' I said to him, 'Terry, I've never watched the Daleks on television. I have no interest whatsoever in space stuff.' He said to me, 'That's marvellous – it means you won't pinch anybody else's ideas!'"

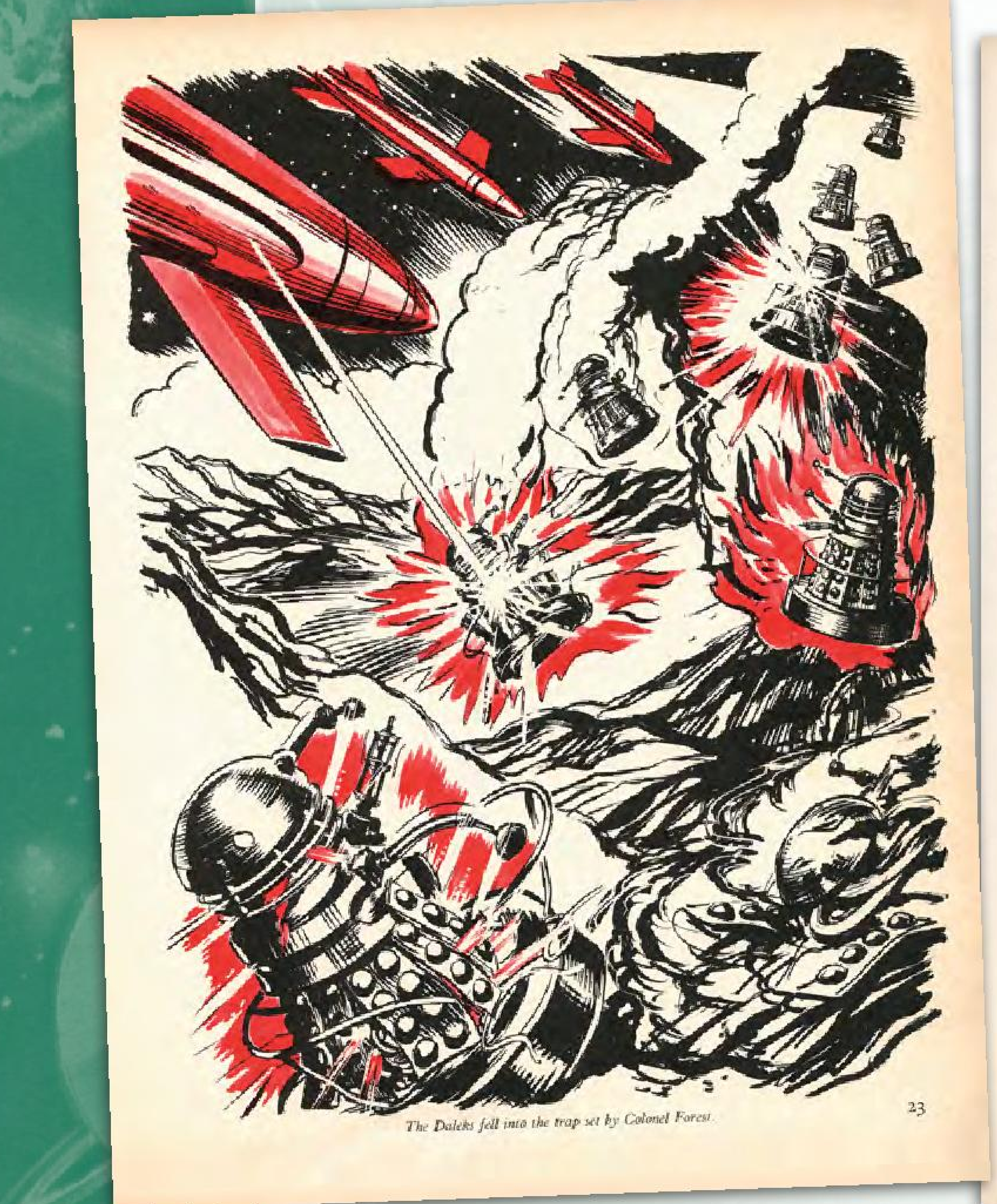
Right: Brad on his wedding day in 1961, watching his bride, Valerie, being kissed by actors Alfred Marks and Bernard Bresslaw. Photo © Brad Ashton.

In 1966 Brad was working on the television series *Club Night*, *Cooperama* and *The Dick Emery Show*, but he also had a young family to support and wanted to help his friend. "Terry was a lovely guy," he says. "We all liked him very much indeed."

Brad still lives in the same house where he wrote *The Dalek Outer Space Book*. "At that time I was working on all these series at Orme Court," he says, describing his gruelling schedule. "I'd come back here in the evening, have some supper, go upstairs to my office and work on the Dalek book through the night. The only time I could really work at home was when everyone had gone to bed. Sometimes I'd fall asleep at my desk."

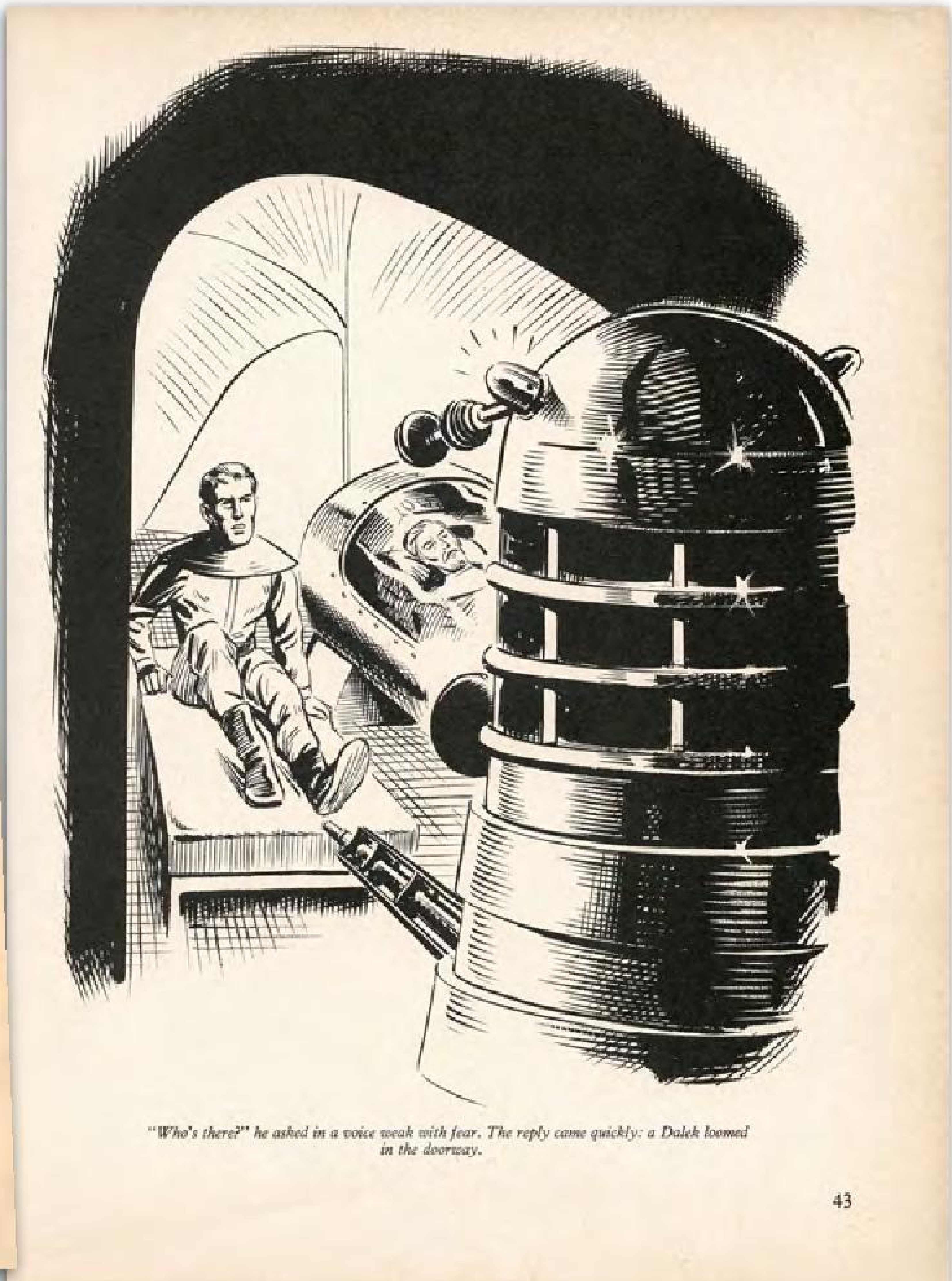
Brad was used to creating the first drafts of his sitcom scripts as short stories, and applied a similar philosophy to the fiction in the Dalek book. "My system of writing is just to keep typing," he says. "I sit down with a blank sheet of paper and

Below: Two pages from *The Dalek Outer Space Book* – John Wood illustrated *The Outlaw Planet* (left) and Richard Jennings illustrated *The Living Death* (right).



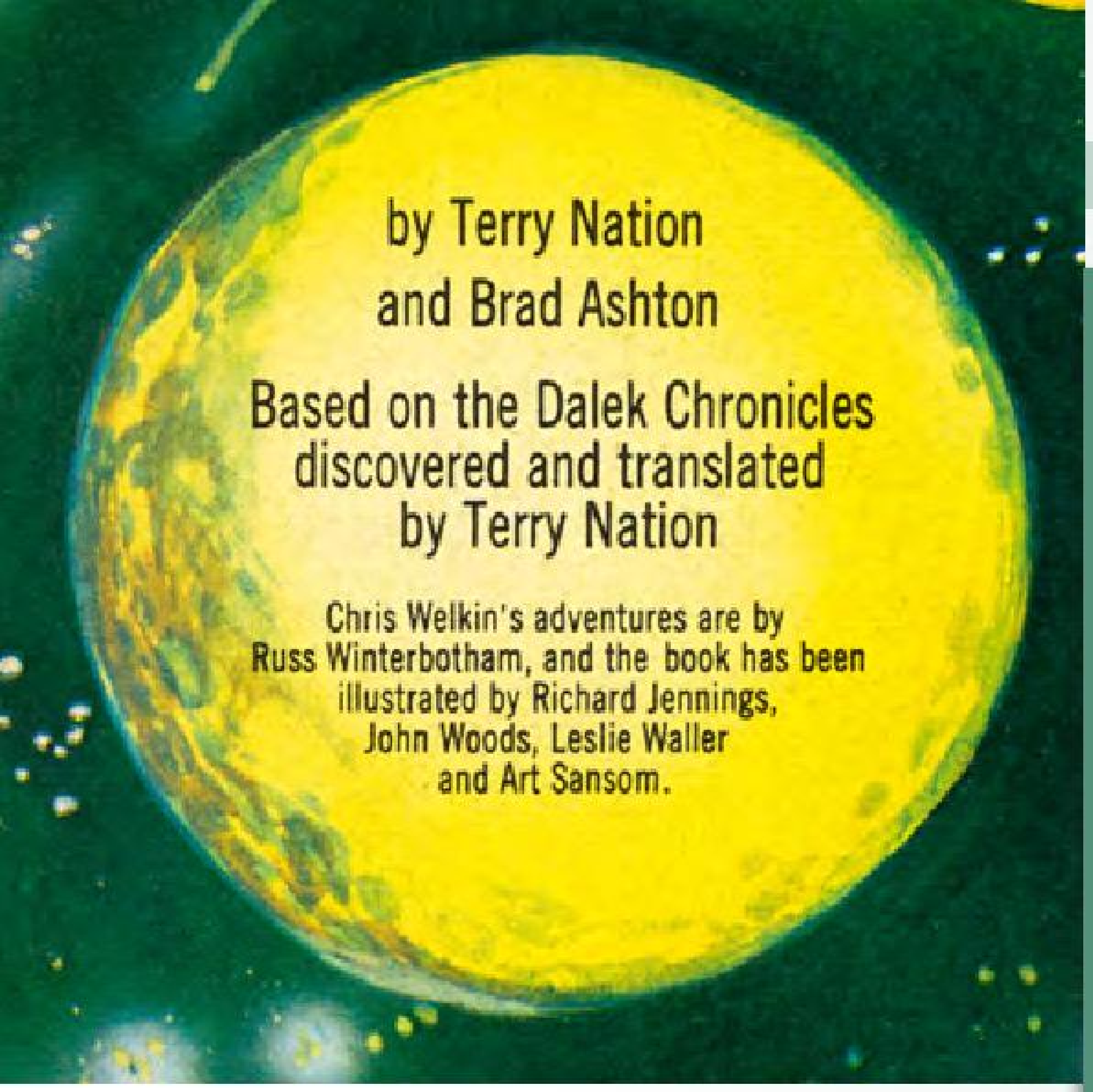
The Daleks fell into the trap set by Colonel Forest.

23



"Who's there?" he asked in a voice weak with fear. The reply came quickly: a Dalek loomed in the doorway.

43



by Terry Nation
and Brad Ashton

Based on the Dalek Chronicles
discovered and translated
by Terry Nation

Chris Welkin's adventures are by
Russ Winterbotham, and the book has been
illustrated by Richard Jennings,
John Woods, Leslie Waller
and Art Sansom.

CARPET GOLF

Brad paints a vivid picture of the camaraderie at Associated London Scripts in the mid-1960s. "Bob Stewart had the office next to me and David Whitaker had an office next to Terry Nation," he remembers. "Terry had a long, thin office. We'd spend the mornings playing golf on his carpet. Then we'd play darts. We'd spend a few hours playing and chatting, we'd have lunch together, and then in the afternoon we'd close our doors and we'd work.

"If you could have heard us over lunch you'd have thought we were such a morose bunch," he says. "We'd talk about our illnesses or complain about our wives. We weren't *funny* people; you don't have to be funny to write funny lines. You just have to know the formulas."

Brad was aware that the Daleks, *The Saint* and other projects had made Nation a wealthy man. "It was a big surprise to everyone when Terry went into drama, because he was a comedy writer like the rest of us. He did very well. He had a marvellous flat in Swiss Cottage but we always used to joke that he was stingy. We had to feel sorry for him – he wanted a Rolls-Royce, or was it a Jaguar,

and the price went up 200 quid just before he bought it. He was always complaining about that!"

type something – anything – that comes into my mind. And then, after I've got two pages, I'll look at it and probably think, 'Those two lines are good – I'll keep those.' And then I'll write the next two pages. After a while I'll have six good lines, and so on. Eventually I'll have a finished story."

Was Brad daunted by the fact he'd never seen *Doctor Who*? "No," he says, smiling. "Doctor Who is never mentioned. I was told we weren't allowed to include Doctor Who because of copyright. We were only able to write about the Daleks."

Brad hand-delivered the typescript of each story to the book's editor, Jack Fishman. "I'd drive to his house in Hampstead, which isn't that far, and push each one through his letterbox at three or four o'clock in the morning. The next day he'd phone to say he'd read it, and ask when he could have the next one. I don't remember him asking for any changes. Jack was a sweet guy, very helpful. And very tolerant of the fact that I was dropping these scripts off in the middle of the night."

Does Brad remember which parts of the book he wrote, and which pages were Nation's? "I don't... I haven't read it in 20 years. But I do know that two-thirds of it is mine, and the other third was by Terry. He trusted me. Once he'd handed it over to me and Jack, that was it."

Brad and Terry Nation are the credited co-authors on the contents page, above a note that states their work is 'Based on the Dalek Chronicles discovered and translated by Terry Nation.' Not that Brad saw the finished book for quite some time... "I never even got a copy," he says. "Souvenir Press had an office near the British Museum. I went there to get one, and they told me they didn't have any left!"

Fortunately he's now able to reach for an example that sits proudly on his cluttered desk. "I bought this in a second-hand shop in Islington, years later. Cost me 25 quid." I assure him that a copy in such good condition would now cost considerably more, and that seems to cheer him up a bit.

"All I earned out of it was £189," he says. "Not quite the £1,000 David Whitaker got." He shrugs, smiles and puts the book back on the shelf.

Brad left Associated London Scripts after the company merged with The Robert Stigwood Organisation in 1968 (see page 19). In the 1970s he ran a school where he trained over 200 students in comedy writing, created a number of long-running radio series and helped to devise the English version of game show *3-2-1*. He then returned to BBC Television to write for latterday double acts Lennie and Jerry, and Little and Large.

> **"Doctor Who is never mentioned. We were only able to write about the Daleks."**

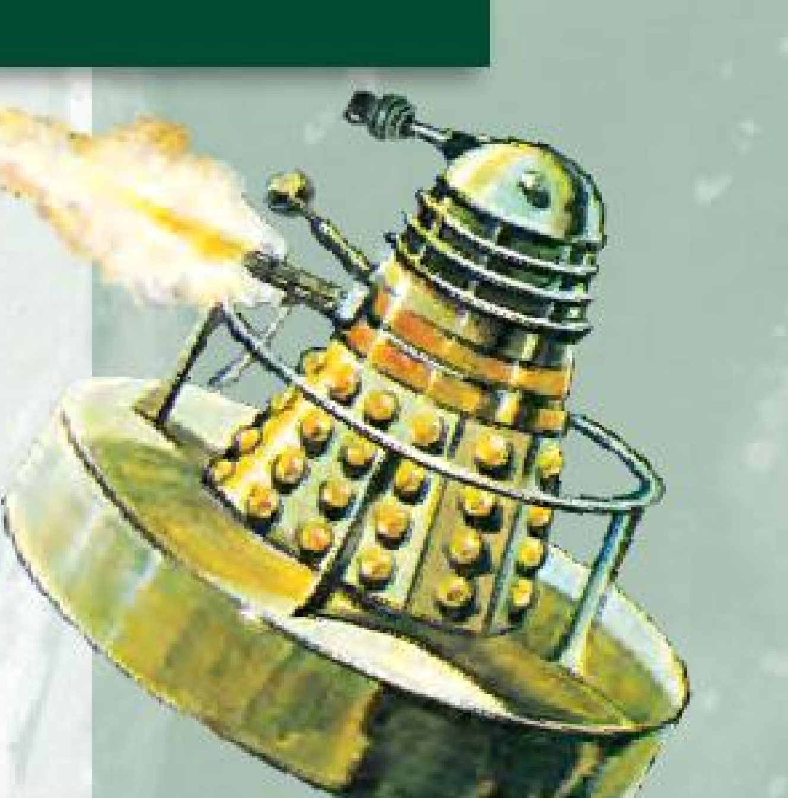
In more recent years Brad has published two books, *The Job of a Laughtime* (2011) and *Stand Up And Be Laughed At* (2014), which take an almost forensic approach to his profession. He's working on a third, but admits that a lot of modern comedy leaves him cold. "I watch *Live at the Apollo* and I can't see what the hell they're laughing at," he says. "I like Jack Dee, Peter Kay and Frank Skinner, and I think it's sad that Lee Evans has announced his retirement. I always say I'm sadder that Russell Brand hasn't!"

We end the afternoon with a brief tour of his incredible collection – files containing thousands of jokes and shelves heaving with video tapes of vintage TV shows. Even Bob Monkhouse – renowned as one of comedy's great archivists – used to keep Brad on a retainer, getting in touch when he wanted to track down copies of obscure radio and television programmes.

Brad still spends six hours a day in his office, typing at least ten gags before lunch and compiling a humorous column for *Taxi*, the magazine of the Licensed Taxi Drivers' Association. But there's an undeniable poignancy in the fact that he's outlived almost all of his clients. "There are very few of us old writers left from those days," he says. "There's only really Denis Norden, Ray Galton, John Antrobus and me. And I'm 86."

The Daleks, and the annuals they inspired, are certainly proof that the writers at ALS were nothing if not versatile. "Oh yes," he says. "Beryl would come along and say, 'I've just spoken to someone who needs a writer for a documentary, can you do it?' Or maybe it would be for a television commercial. You never turned anything down. As soon as you finished that job, you'd tell Beryl and she'd find you something else.

"Nowadays people specialise in sitcoms, dramas or police shows, but back then, if you were a writer you wrote *everything*." **DWM**



Top left: Brad shared a credit with Terry Nation in the finished book.

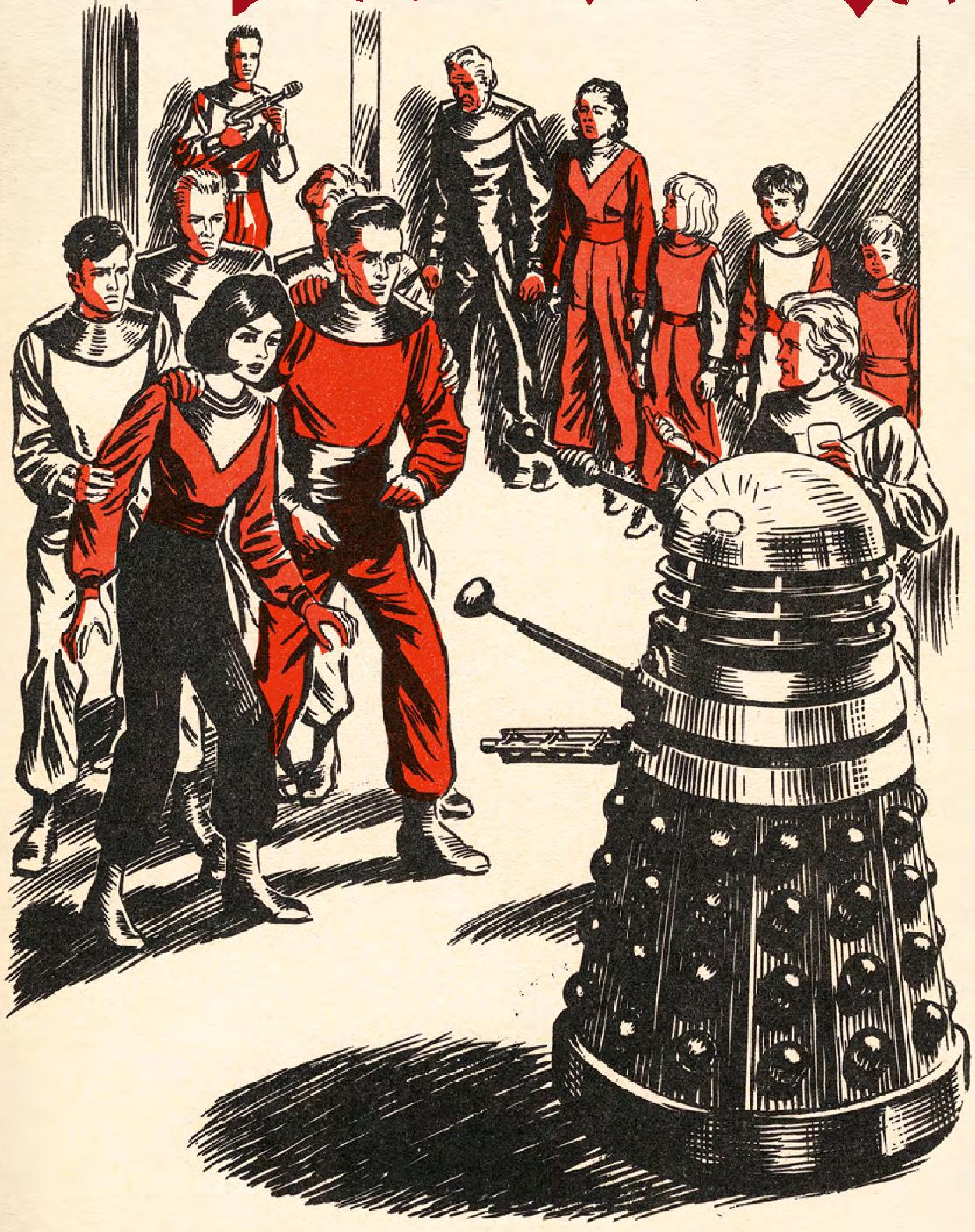
Top right: Terry Nation in 1964.

Above: A Dalek in a hoverbout, from the endpapers of *The Dalek Outer Space Book*.

Below: Brad still lives in the same house where he wrote the Dalek book in 1966.

Photo © Marcus Hearn.

Terry Nation's DALEK EMPIRE



Terry Nation created the Daleks in 1963, spawning a merchandising phenomenon and extra-curricular adventures across almost every media. Yet by 1967 it seemed the Daleks were dead...

FEATURE BY **ALISTAIR McGOWN**

When Terry Nation's first Dalek story began on 21 December 1963 it was television history in the making. *Doctor Who*'s ratings jumped and in January 1964 licensing agent Walter Tuckwell approached the BBC for exploitation rights.

Nation had already been commissioned to write another, non-Dalek, *Doctor Who* serial (ultimately titled *The Keys of Marinus*) and in March the BBC announced the Daleks' return to TV at the end of the year. In April, Nation's canny agent Beryl Vertue negotiated a 50/50 royalty split between Nation and the BBC, covering merchandise and other opportunities.

How did Nation ride the wave of the ensuing Dalekmania craze, and how did he expand his Dalek universe along the way?

1964
DALEK INVASION

In 1964 Nation saw the potential in exploiting the Daleks outside of *Doctor Who*, but first he had to create new fictional contexts for their adventures. *The Dalek Book*, a hardback annual published on 30 September by Souvenir Press, was Nation's first attempt to explore the universe of the Daleks without the Doctor (William Hartnell) and friends.

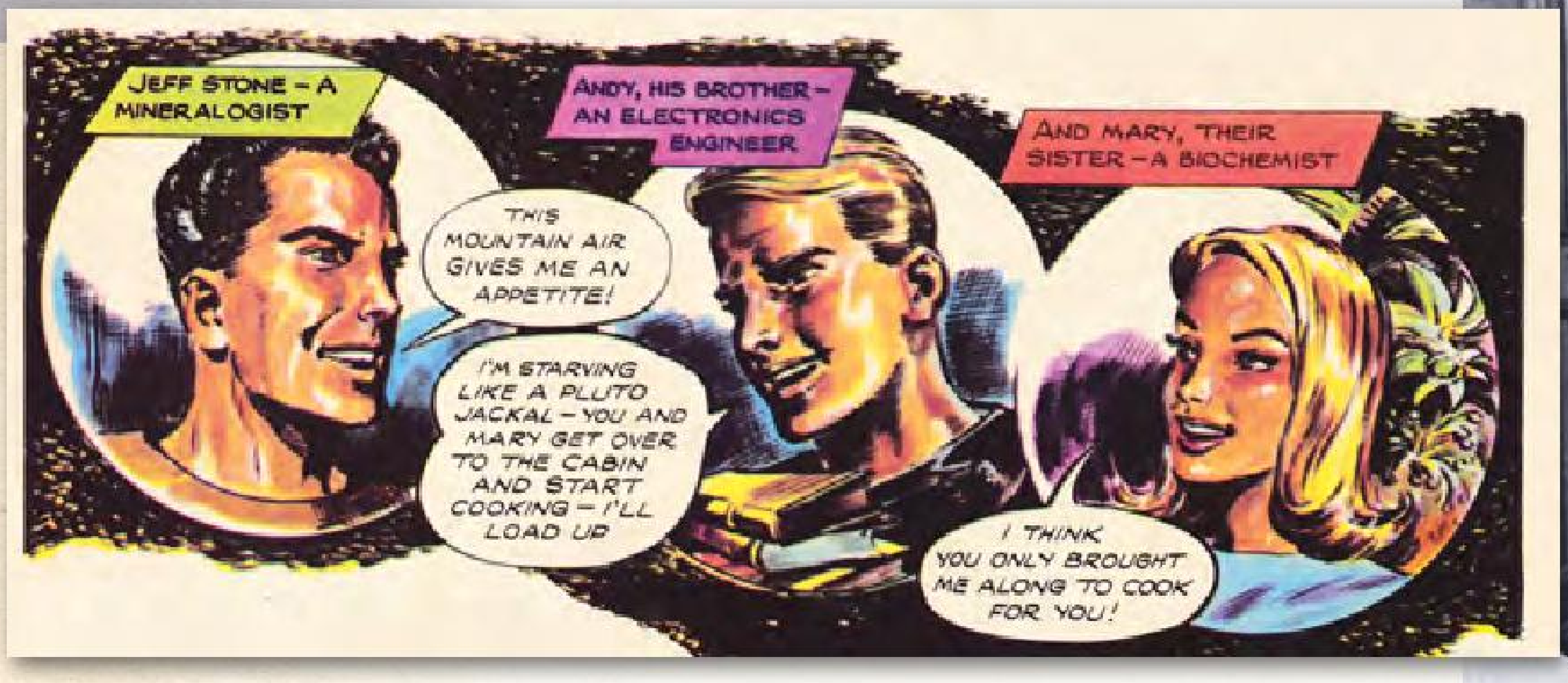
Nation was busy with lucrative commissions on ITC's filmed television series *The Saint*, so to assist with *The Dalek Book* he recruited David Whitaker, the *Doctor Who* story editor who'd helped develop his debut Dalek serial for TV. They collaborated on the annual from around May 1964, while Whitaker was still in his BBC post.

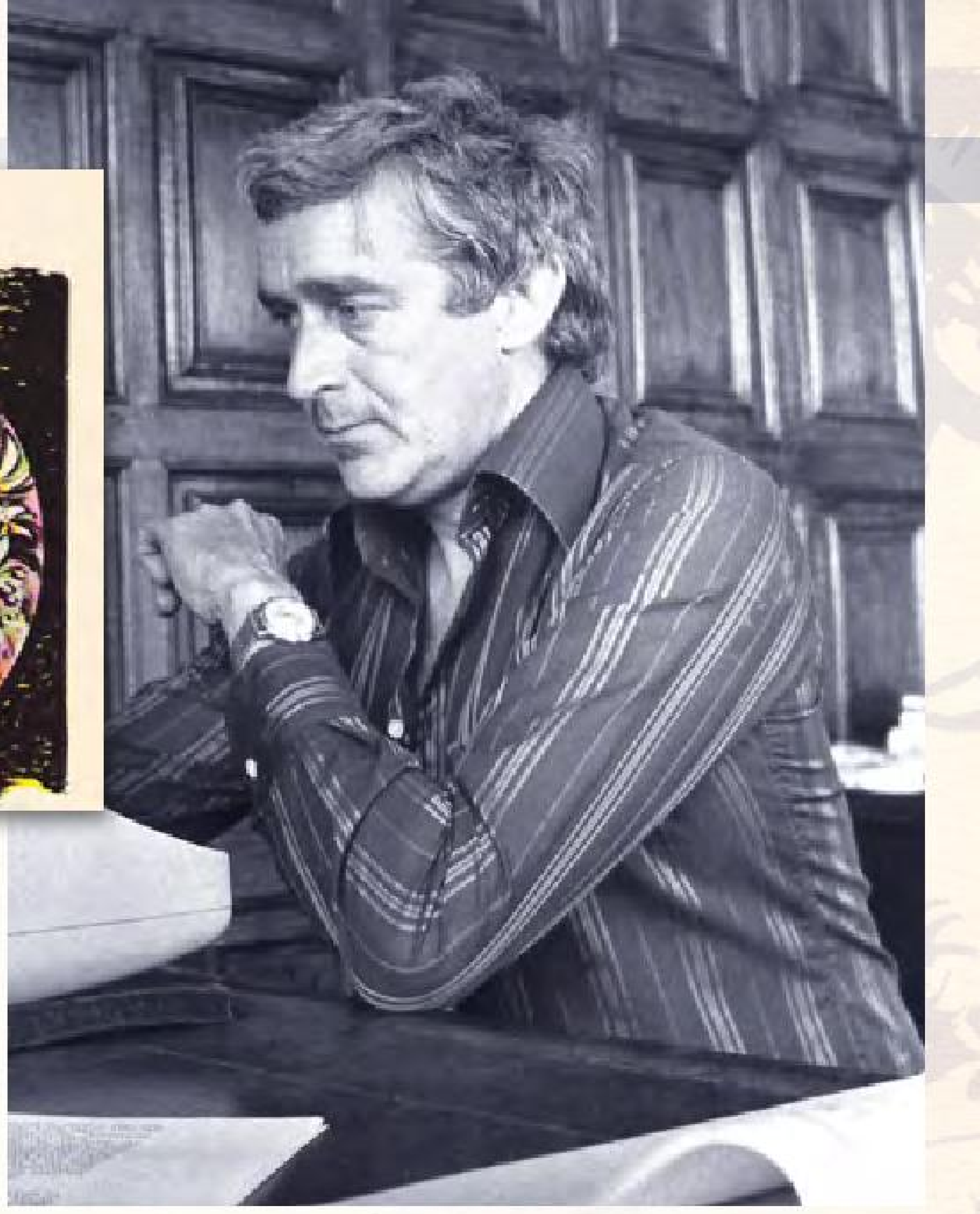
After an exhausting 15 months on *Doctor Who*, Whitaker left his story editor job in September. He then took an office adjoining Nation's at the Associated London Scripts agency, where he would continue writing freelance for *Doctor Who* and also become Nation's writing assistant on the expanding Dalek empire.

The Dalek Book built a world far beyond that seen on TV in the initial serial, *The Mutants* (aka *The Daleks*, 1963-64). The aggressive creatures, trapped in their city and dependent on static electricity, were now unleashed. Ruled by a golden, spherical-headed Emperor, they possessed fantastic weaponry and traversed space in their transolar disks.

With their home planet Skaro having entered Earth's solar system, the Daleks laid waste to Jupiter, Saturn, and the Earth colonies on Mars and Venus. Mineralogist Jeff Stone, his electronics engineer brother Andy, and Mary, their biochemist sister, fought back with the help of Martian Vel Karneen and his Space Army for the rest of the book's linked strip and text stories.

The book was illustrated by former *Eagle* comic artists such as Richard Jennings, and though a throwback to the 1950s' spacefaring exploits of *Dan*


JEFF STONE – A MINERALOGIST
ANDY, HIS BROTHER – AN ELECTRONICS ENGINEER
AND MARY, THEIR SISTER – A BIOCHEMIST
THIS MOUNTAIN AIR GIVES ME AN APPETITE!
I'M STARVING LIKE A PLUTO JACKAL – YOU AND MARY GET OVER TO THE CABIN AND START COOKING – I'LL LOAD UP
I THINK YOU ONLY BROUGHT ME ALONG TO COOK FOR YOU!



Opposite page: Agents Brit and Arthur Lippert are challenged by a Dalek in *The Secret Struggle*, a story in *The Dalek World* (1965). Illustration by John Wood.

Far left: Jeff Stone, his brother Andy and their sister Mary are introduced in *Invasion of the Daleks*, the opening comic-strip adventure in *The Dalek Book* (1964). Art by Richard Jennings.

Left: Writer Terry Nation, pictured at his Lynsted Park home in the 1970s.
Photo courtesy Joel Nation.

Below: Original Ron Turner artwork from *The Daleks* comic strip in *TV Century 21* issue 88.

Dare – with heroes blandly foursquare compared to the eccentric Doctor – it sold an impressive 75,000 copies. Moreover, it had shown the Daleks could thrive independently of *Doctor Who*.

Anticipation grew for the forthcoming TV sequel in the run up to Christmas 1964. In October, Nation was contracted for a third Dalek serial, while November saw the announcement of a Dalek movie and a hardback novelisation of *The Mutants* under the dramatic title *Doctor Who in an Exciting Adventure with the Daleks*.

Written by David Whitaker while moonlighting from his story editor post, the novelisation was conceived as a standalone publication so radically reworked and incorporated the opening events from the first *Doctor Who* serial (*100,000 BC*, aka *An Unearthly Child*, 1963). Whitaker also expanded the mythology of Skaro by featuring a glass Dalek at the conclusion, with its mutant clearly visible inside.

BBC1 began screening *The Dalek Invasion of Earth* on 21 November 1964. Although written alongside *The Dalek Book*, Nation's scripts avoided merging the two continuities. Both portrayed the Daleks as powerful invaders from space, but the TV serial preferred the target of a recognisable near-future Earth to the *Book*'s 2400 AD setting of gleaming spaceships and colony worlds.

The final episode of *The Dalek Invasion of Earth* was broadcast on 26 December and drew an impressive audience of 12.4 million viewers. Days later, the third Dalek serial was publicly announced for the following summer...

1965
DALEKS SUPREME

As the new year began, the Daleks found a regular home elsewhere. Saturday 16 January saw the first publication of *TV Century 21*, a comic based on Gerry Anderson's Supermarionation puppet series. Anderson was no fan of *Doctor Who*, but was friendly with Nation and admired his machine-like creations. *TV Century 21*'s back page was given over to a full-colour strip called *The Daleks*. The comic's editor Alan Fennell contributed to early episodes, helping to establish the overall format, but the strip would largely be written by David Whitaker, with limited input from Nation.

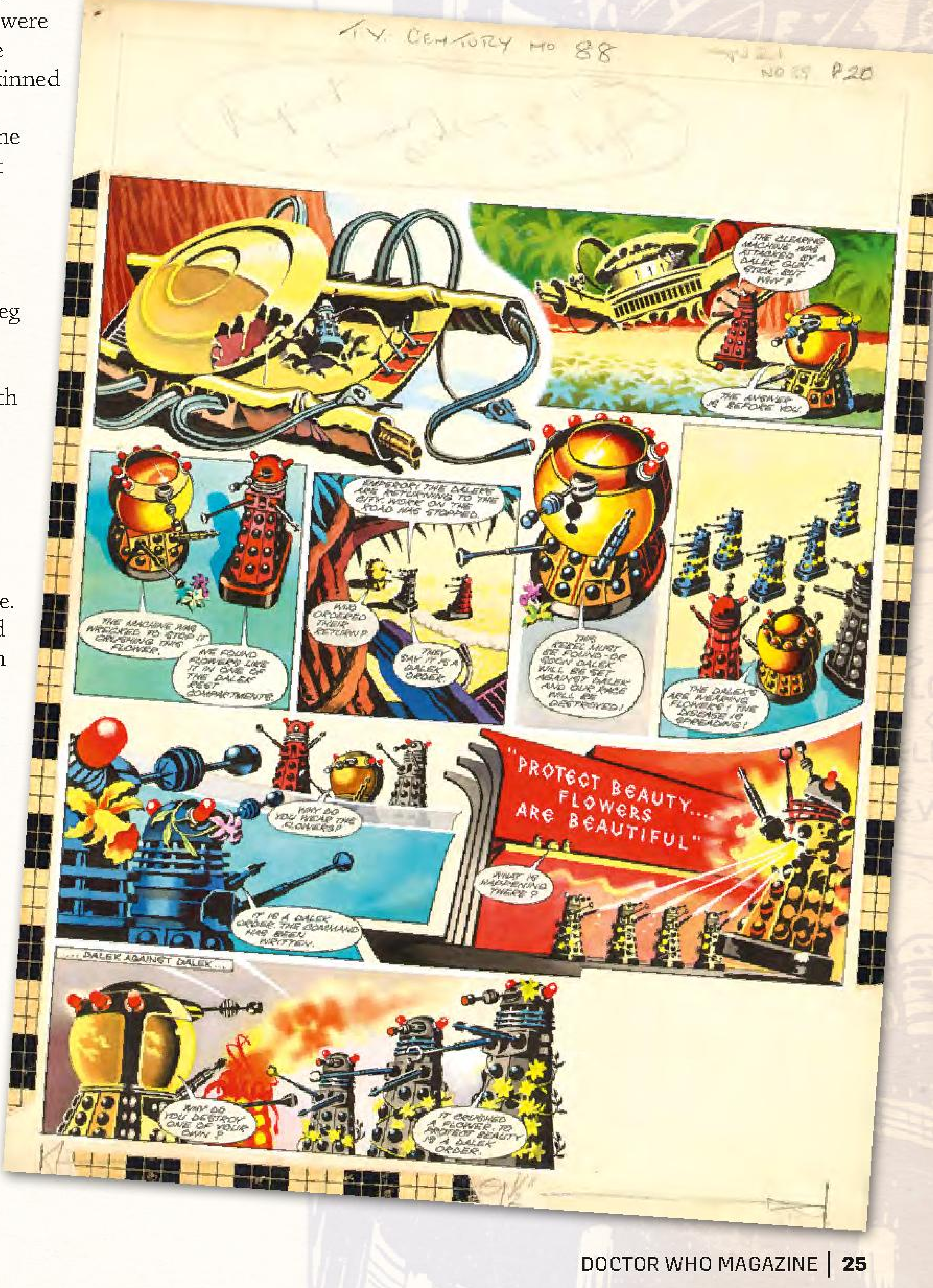
TV Century 21 immediately provided new origins for the Daleks, initially depicting them as robotic weapons created by the scientists Zolfian and Yarvelling. These Daleks were later taken over by mutations created after meteorites struck a neutron bomb store. The strip also imbued them with new levels of guile and resourcefulness.

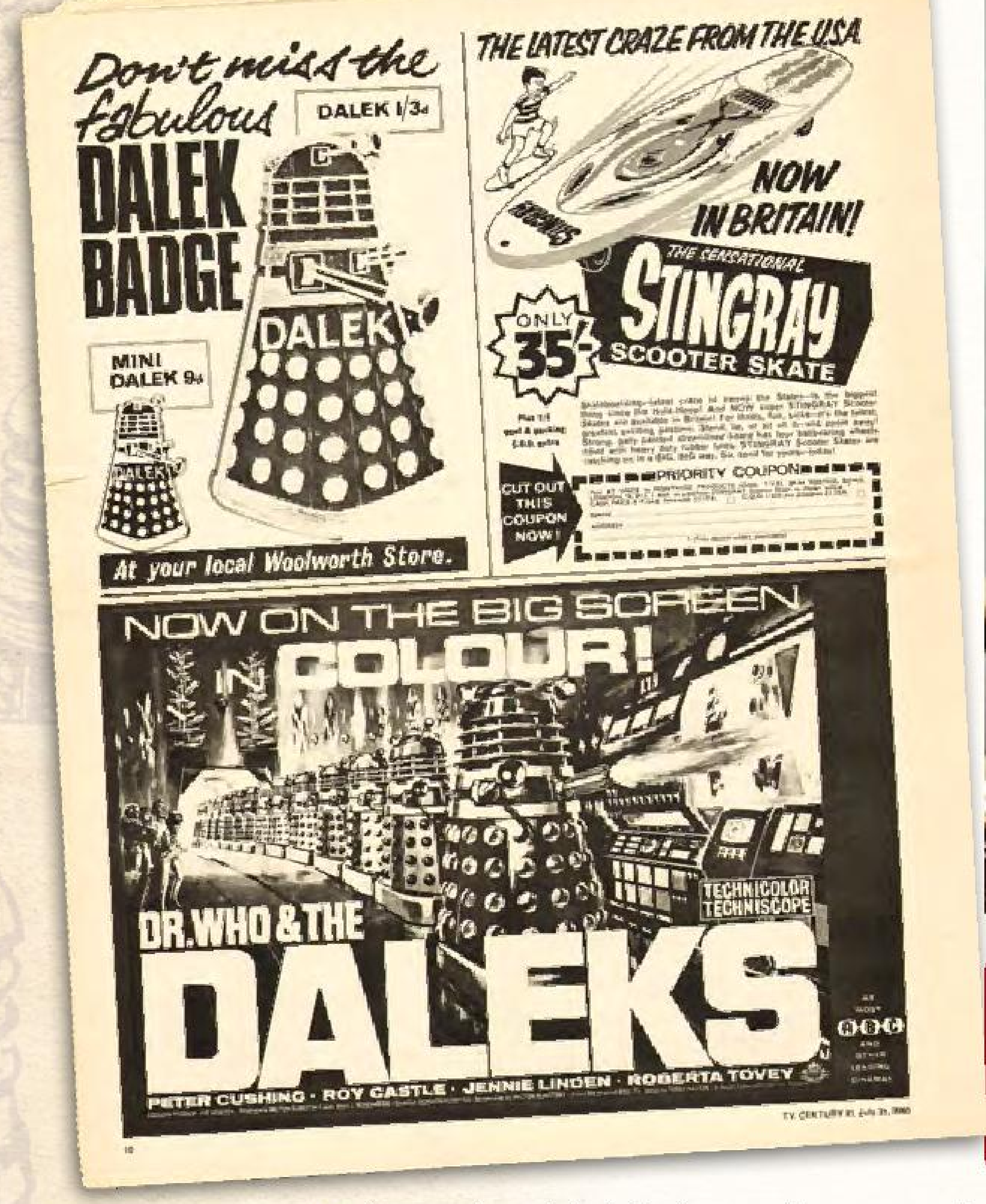
Though initially drawn by *The Dalek Book* artist Richard Jennings, and despite the presence of the golden Emperor, *TV21*'s strip didn't follow the annual's continuity. These Daleks were unaware of Earth's solar system, instead tackling hazards on Skaro that included sentient plants, a rust cloud and the reptilian Terrorkons. They were even subjected to would-be conquerors like the blue-skinned Monstrons, engendering a degree of sympathy for the first time in their brief, but already eventful, life.

There were two 'enemy within' tales; accidentally made all-powerful by factory chemicals, Dalek Zeg challenges the Emperor's leadership, while another Dalek becomes imbued with a human appreciation of beauty and even flowers. Adding previously unexplored depths to the Daleks, the strip is now regarded as central to Nation's expanded universe.

The Chase, Nation's third Dalek TV serial, aired from 22 May 1965. The story borrowed its peripatetic framework from *The Keys of Marinus*, and though it furthered the cause of Dalekmania it couldn't quite equal the sheer novelty of the first two Dalek stories.

Now acutely aware of the potential for commercial spin-offs, Nation added marketable robotic foes to the climax of *The Chase*. Unfortunately, the on-screen career of the Mechonoids was limited to little more than one episode – designer Raymond Cusick had created the spherical machines in anticipation of shooting the battle sequences at Ealing Film Studios. The bulky props proved too unwieldy for the relatively confined electronic studios where *Doctor Who* was more commonly recorded, and the Mechonoids were hastily retired. ►


T.V. CENTURY NO 88
NO 88 P20
THE CLEARING MACHINE WAS ATTACKED BY A DALEK GUN-STICK. BUT WHY?
THE ANSWER IS BEFORE YOU.
THE MACHINE WAS WRECKED TO STOP IT CRUSHING THIS FLOWER.
WE FOUND FLOWERS LIKE IT IN ONE OF THE DALEK REST COMPARTMENTS.
EMPEROR! THE DALEKS ARE RETURNING TO THE CITY. WORK ON THE ROAD HAS STOPPED.
WHO ORDERED THEIR RETURN?
THEY SAY IT IS A DALEK ORDER.
THIS REBEL MUST BE FOUND – OR SOON DALEK WILL BE SET AGAINST DALEK AND OUR RACE WILL BE DESTROYED!
THE DALEKS ARE WEARING FLOWERS! THE DISEASE IS SPREADING!
WHY DO YOU WEAR THE FLOWERS?
IT IS A DALEK ORDER. THE COMMAND HAS BEEN WRITTEN.
"PROTECT BEAUTY... FLOWERS ARE BEAUTIFUL"
WHAT IS HAPPENING THERE?
... DALEK AGAINST DALEK ...
WHY DO YOU DESTROY ONE OF YOUR OWN?
IT CRUSHED A FLOWER. TO PROTECT BEAUTY IS A DALEK ORDER.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IN COLOUR!
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DR.WHO & THE
DALEKS
PETER CUSHING · ROY CASTLE · JENNIE LINDEN · ROBERTA TOVEY
TV CENTURY 21, July 31, 1965

Above left: This July 1965 page from *TV Century 21* promoted a Dalek badge, a scooter branded with Gerry Anderson's *Stingray* and the feature film *Dr. Who and the Daleks*.

Above right: Steve Forrest, star of *The Baron*, with Terry Nation at Elstree Studios in 1965.
Photo © ITC Entertainment Group.

Below left: *The Dalek Book* was one of the very first items of *Doctor Who* merchandise.

Below right: A 1964 advert from 'concession agents' Walter Tuckwell & Associates.

Nation's commitments to *The Baron* made writing 12 Dalek episodes impossible.

◄ The Mechanoids (sic) featured in the *TV 21* Dalek strips around the turn of 1965-66, but this wasn't enough to deliver Nation's planned merchandising bonanza. "With the Mechonoids, you had your eye on the chance that anything could possibly catch on," he recalled ruefully in a 1987 interview with **Doctor Who Magazine**. "The Mechonoids were manufactured as toys, but of course they didn't take off."

Perhaps perceptively, *The Stage*'s review of *The Chase* had suggested Nation was "profitably trapped by the success of his Daleks into having to find variations on the same theme instead of letting his imagination take wings". Indeed, the Monday following its first episode, Nation was commissioned for a fourth Dalek TV serial. The juggernaut showed no signs of slowing down.

April 1965 marked a major turning point in Dalekmania's trajectory, when Nation began work as script supervisor on *The Baron*, another of ITC's filmed television series. From June, Nation was joined by *Doctor Who* story editor and fellow ALS writer Dennis Spooner as script associate.

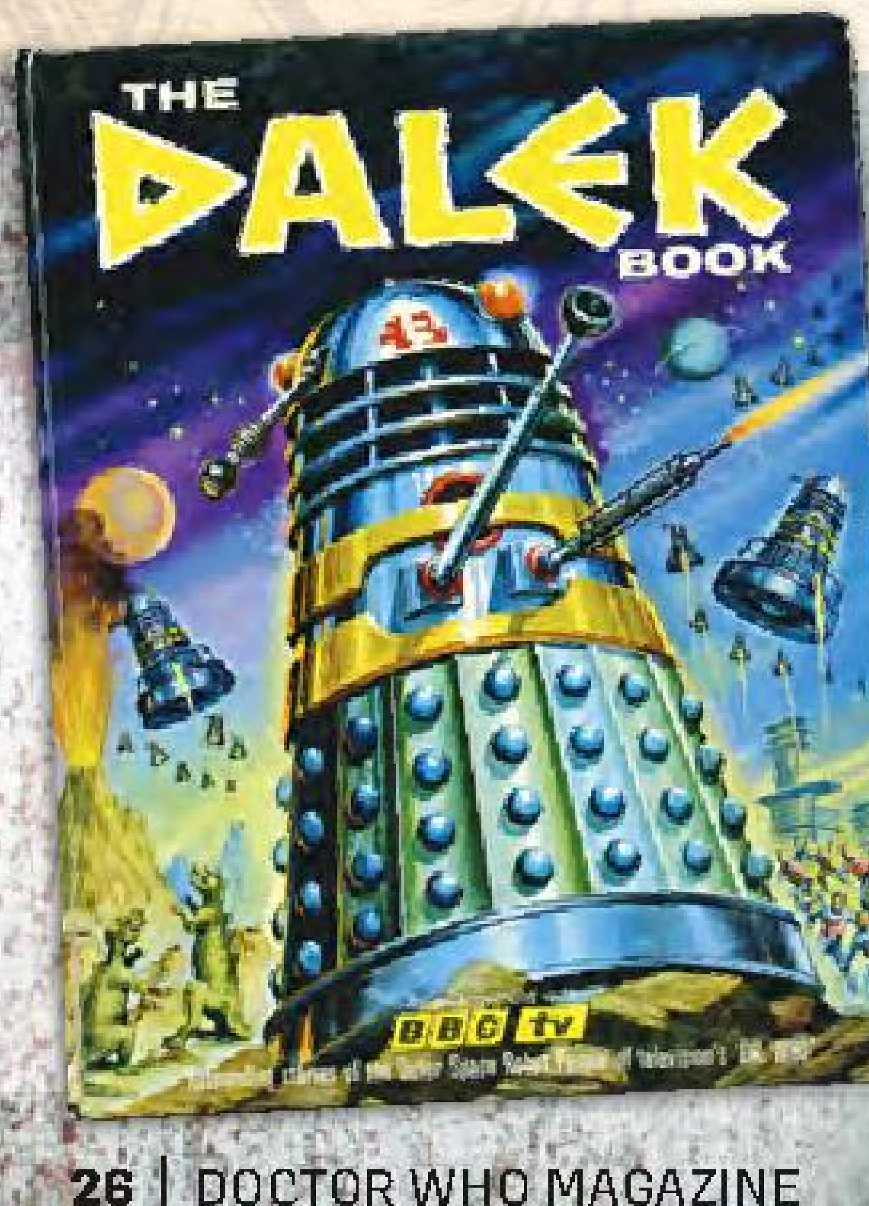
Shooting in colour at Elstree Studios from July 1965, *The Baron* was presold to American network ABC. Nation had written extensively for *The Saint*, which had a similar premise, and was an obvious choice for chief writer. While not derailing Dalekmania, *The Baron* diverted it, changing Nation's role from Dalek writer to storyliner, executive producer, and what we would now call 'brand manager'. From now on he would be far less hands-on with his creations.

In late May 1965 there were signs that both Nation and the Daleks were becoming thinly stretched when *Doctor Who*'s departing producer Verity Lambert was told that the next six-part Dalek serial should be doubled to 12 episodes. The order was issued by Huw Wheldon, the controller of programmes for BBC Television, apparently because his mother-in-law was a huge Dalek fan.

This apocryphal tale, suggesting BBC managers made executive decisions on mere whims, seems unlikely. It's more likely that this was a smokescreen deployed at a time when commercial activity by the Corporation was frowned upon. It's even more plausible that Wheldon ordered this extension to satisfy frustrated toy licensees, who wanted to increase the Daleks' television exposure in the run-up to Christmas 1965. Whatever the real reason, Nation's commitments to *The Baron* made writing 12 Dalek episodes impossible. Thirty 50-minute episodes of *The Baron* were produced overall, of which Nation wrote or co-wrote 17. During this frantic period he had no choice but to delegate the Daleks.

The first Dalek feature film was another case in point. Although based on *The Mutants* (aka *The Daleks*), the screenplay needing extensive reworking before shooting began at Shepperton Studios in March 1965. Nation turned yet again to Whitaker: "I had done that story [already], my name was going to be over it anyway, it was all going to be based on my work, and David was eager to do it so that's what we did."

The movie *Dr. Who and the Daleks* was profitable within weeks of its London opening on 25 June, triggering a royalty clause for Nation in addition to fees for his script rights. Showing audiences the



THE RISE AND FALL OF DALEKMANIA

1963

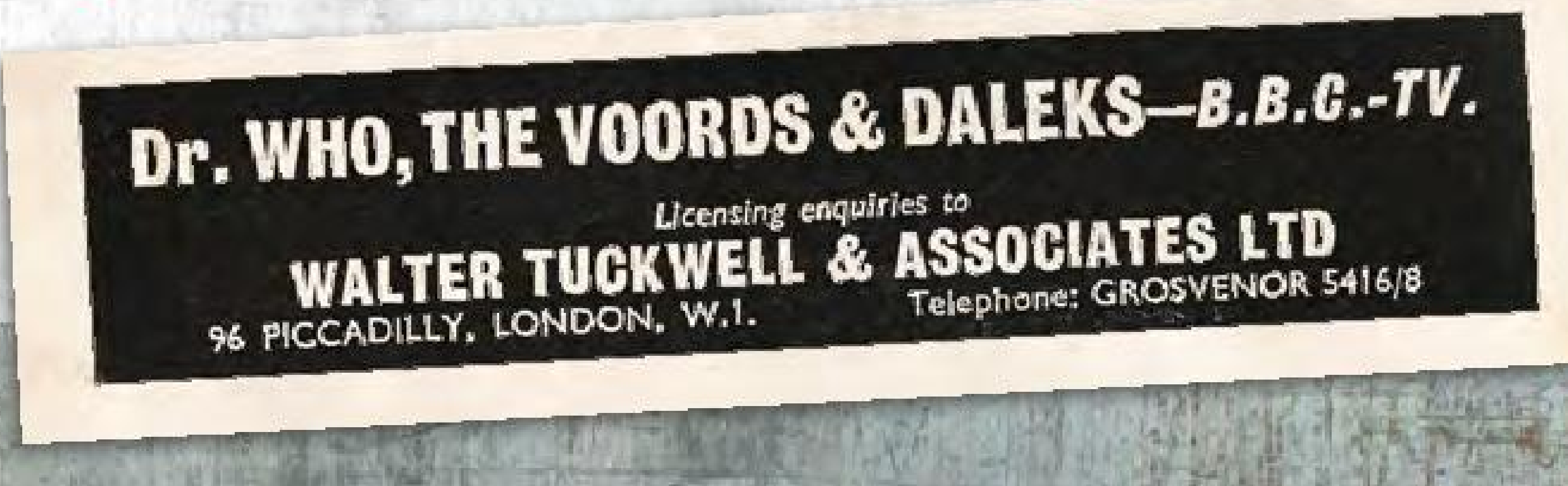
July
Terry Nation writes the first Dalek serial storyline, then titled *The Survivors*.

21 December 1963 – 1 February 1964
Doctor Who televison serial *The Mutants* (aka *The Daleks*) is broadcast.

1964

Late January
The BBC is approached by Walter Tuckwell & Associates about potentially licensing Dalek merchandise. In April a deal is struck between Tuckwell, Nation and the BBC Television Enterprises.

30 September
Souvenir Press publishes *The Dalek Book*, the first Dalek annual.



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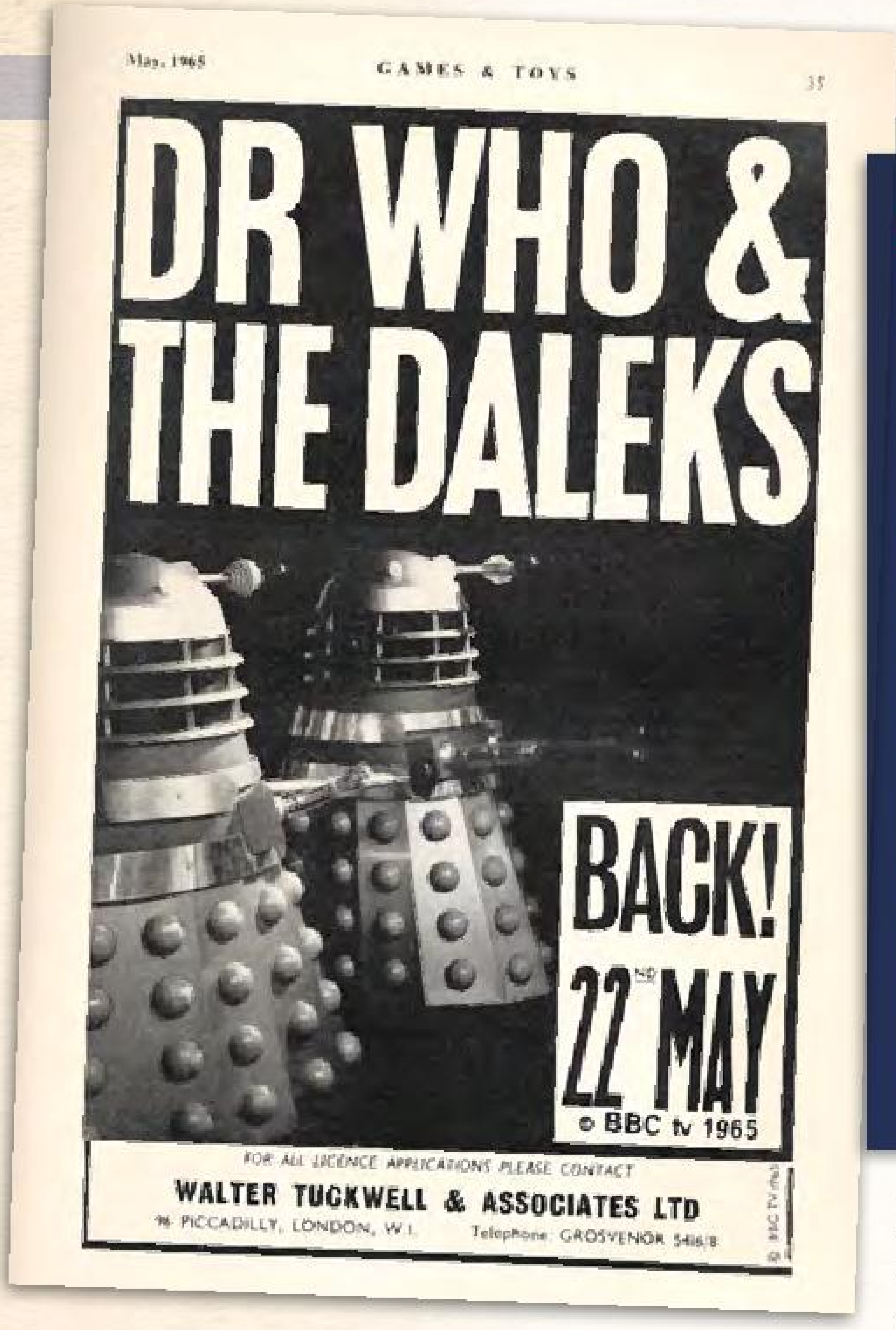
May, 1965 GAMES & TOYS 35

DR WHO & THE DALEKS

BACK! 22ND MAY

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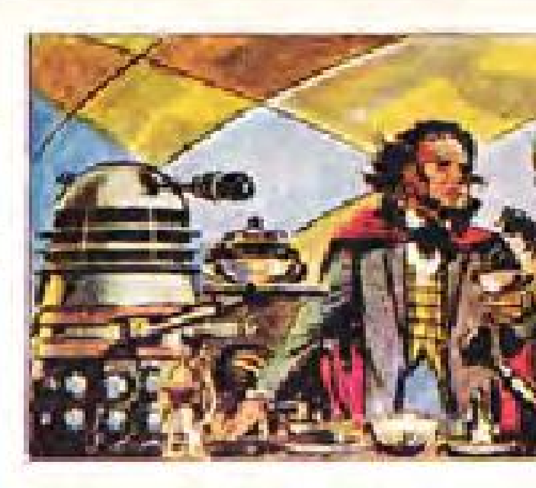
SPACE CADETS



n England by
S, SLOUGH, BUCKS
redients
yrup, corn starch,
hardened palmkernel oil, gelatine,
certified artificial flavours and
colours.
DR WHO and the DALEKS
SWEET CIGARETTES
© BBC tv 1964

Confectioner Cadet Sweets produced *Dr Who and the Daleks* sweet cigarettes with story picture cards from late 1964. It's uncertain whether the two simplistic storylines were down to Terry Nation, but they were approved by his agent Beryl Vertue.

The storyline is notable as being the only occasion in the 1960s where the Doctor meets the golden Emperor, first seen in 1964's *The Dalek Book*. The cards are illustrated by the same artist, Richard Jennings.

The two sketchy stories were issued in separate batches, through 1964 to 1965. Cards 1-25 tell of Terry Nation's *Keys of Marinus* creations the Voords taking the Daleks to Earth on an improbable quest for hallucinogenic mushrooms. In cards 26-50 'Dr Who' is summoned from Earth to Skaro to help disarm a giant computer brain producing deadly amounts of Neutronium. Card 33 features Skaro's two-headed lake mutations alongside the useful note 'see *Dalek Book*'!

Daleks in colour for the first time, the film was otherwise a fairly straightforward, if sanitised, retelling of the TV serial. Despite the presence of Peter Cushing as the Doctor, the marketing left few in any doubt that the stars of the film were Nation's Daleks.

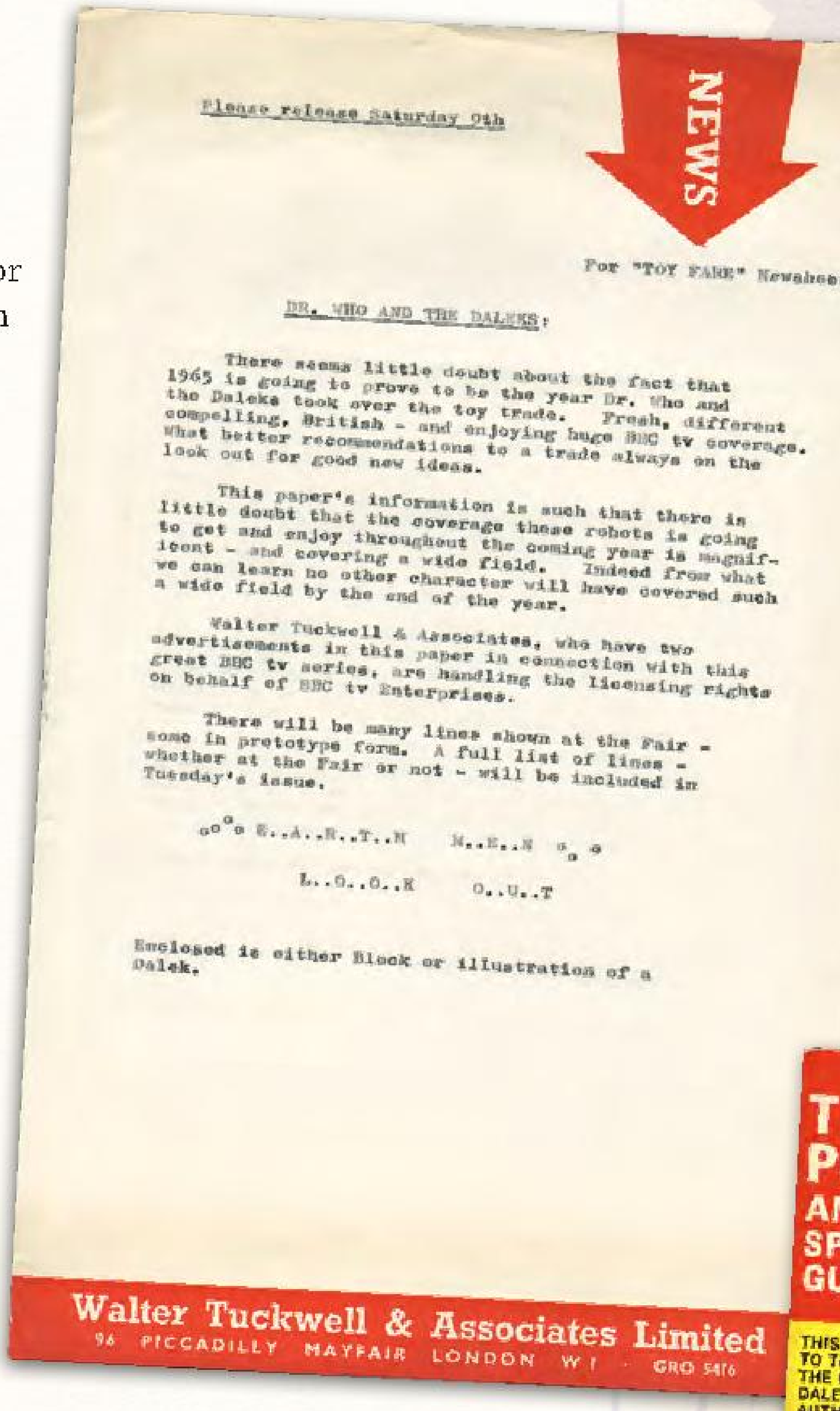
The movie spawned an all-time peak in Dalek merchandise sales during August 1965. *TV Century 21* issue 28, published at the film's launch, was filled with adverts for Dalek products, while the BBC's licensing agents Walter Tuckwell & Associates placed a Dalek supplement into the September issue of trade journal *Games & Toys*, announcing the transmission dates of the forthcoming pre-Christmas BBC serial.

Among products issued in October were a paperback reworking of *The Dalek Book* entitled *The Dalek Pocketbook and Space Travellers' Guide* and a second Souvenir Press annual. Again written by Whitaker and Nation (with Whitaker credited first), *The Dalek World* took up where *The Dalek Book* left off. The first annual had ended with the Daleks forced to sign a peace treaty and remain weaponless on Skaro but now, with the solar system threatened by a deadly Mechanical Planet, the Daleks' weapons were returned in order to combat this new enemy. With the threat vanquished, the Daleks returned to their evil ways. The Stone family was absent, the Daleks instead facing the massed forces of Unispace Security, in particular heroes Meric Scrivener and Brit, a brunette female who was the possible forerunner of another Nation heroine.

The Mechanoids (sic) were revealed as being responsible for the deadly Mechanical Planet in a comic strip that to all intents and purposes reprised the final episode of *The Chase* sans Doctor. This was the first real example of a Nation spin-off creating an alternative version of events that had previously been seen on TV.

On 9 October 1965, the Saturday before *The Dalek World* arrived in bookshops, the Daleks returned to TV for the one-off episode *Mission to the Unknown*. This Doctor-less adventure saw Marc Cory (played by Edward de Souza), Gordon Lowery (Jeremy Young) and Jeff Garvey (Barry Jackson) on the planet Kembel investigating Dalek activity, with Cory revealing himself as an undercover agent of the Space Security Service. Lowery's exclamation, "SSS… licensed to kill!" betrayed Nation's inspiration as the current espionage craze, spearheaded by James Bond.

Cory stumbles across delegates of the Outer Galaxies joining forces with the Daleks to take over Venus, Mars, Jupiter and their prime target, Earth, this attack on the solar system echoing elements of *The Dalek Book*. The influence of this 'trailer' episode would be strongly felt in Nation's future plans. He had already told *The Sun* (on 3 August 1965) that he was negotiating with US companies about a project called 'The Dalek Show'. ▶



Please release Saturday 9th

For "TOY FARE" Newsheet

DR. WHO AND THE DALEKS:

There seems little doubt about the fact that 1965 is going to prove to be the year Dr. Who and the Daleks took over the toy trade. Fresh, different compelling, British - and enjoying huge BBC tv coverage. What better recommendations to a trade always on the look out for good new ideas.

This paper's information is such that there is little doubt that the coverage these robots is going to get and enjoy throughout the coming year is magnificent - and covering a wide field. Indeed from what we can learn no other character will have covered such a wide field by the end of the year.

Walter Tuckwell & Associates, who have two advertisements in this paper in connection with this great BBC tv series, are handling the licensing rights on behalf of BBC tv Enterprises.

There will be many lines shown at the Fair - some in prototype form. A full list of lines - whether at the Fair or not - will be included in Tuesday's issue.

ooo E..A..R..T..H M..E..N o o

L..O..O..K O..U..T

Enclosed is either Block or illustration of a Dalek.

Walter Tuckwell & Associates Limited

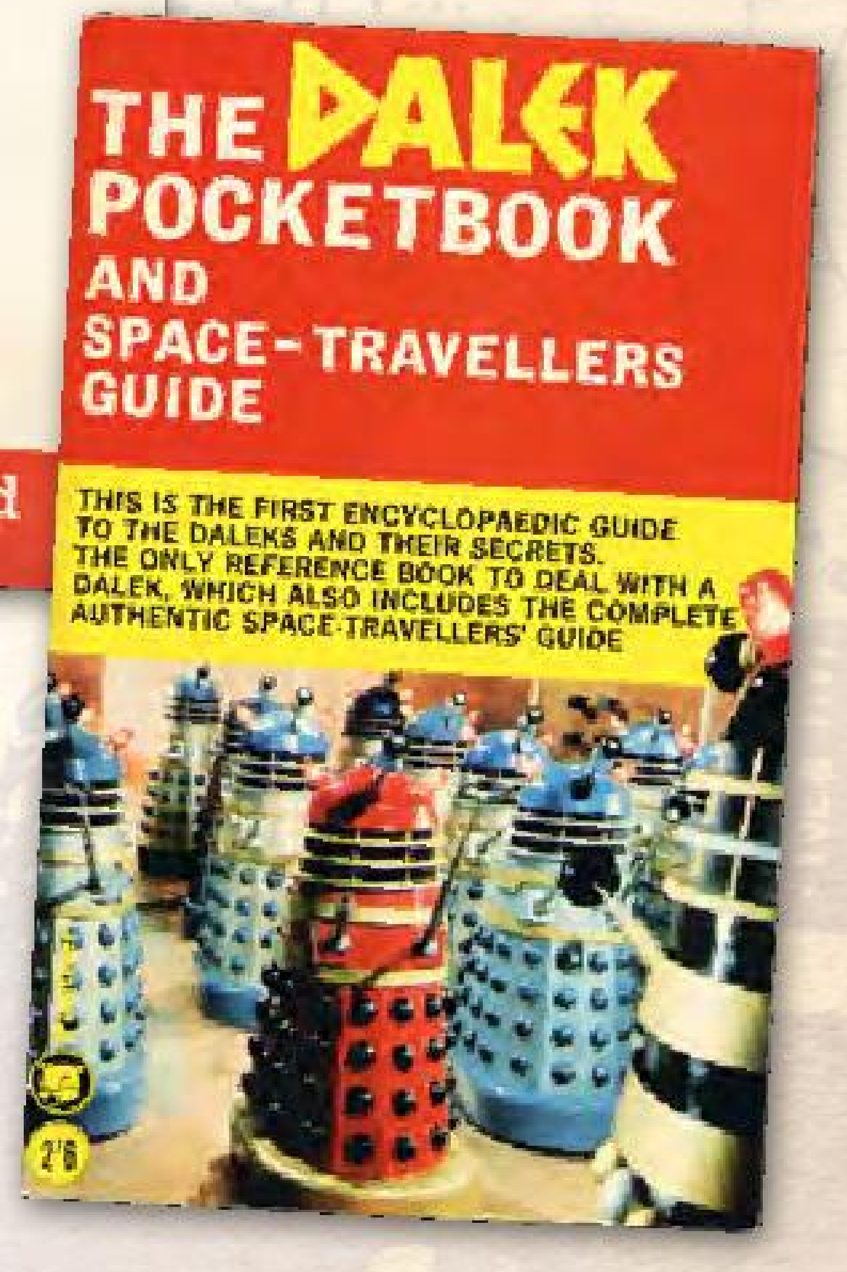
96 PICCADILLY MAYFAIR LONDON W.1 GRO 5486

Above left: Walter Tuckwell & Associates announce the return of the Daleks in this advert from the May 1965 edition of trade magazine *Games & Toys*.

Above right: A card showing Dr Who and the golden Emperor, alongside packaging from Cadet's sweet cigarettes.

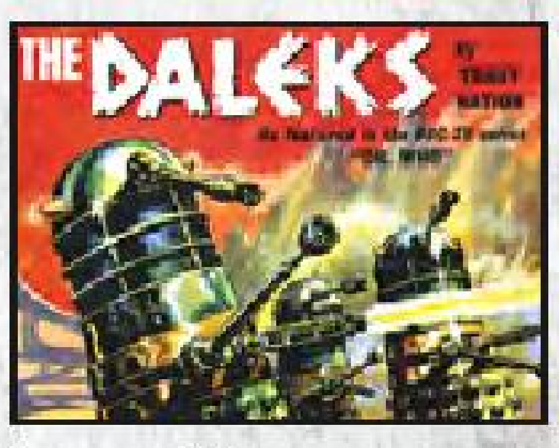
Left: A Walter Tuckwell press release, predicting the rise of Dalekmania in 1965.

Below: *The Dalek Pocketbook and Space-Travellers Guide* was published by Panther in 1965 and partially reworked material from 1964's *The Dalek Book*.


THE DALEK POCKETBOOK AND SPACE-TRAVELLERS GUIDE
THIS IS THE FIRST ENCYCLOPAEDIC GUIDE TO THE DALEKS AND THEIR SECRETS. THE ONLY REFERENCE BOOK TO DEAL WITH A DALEK, WHICH ALSO INCLUDES THE COMPLETE AUTHENTIC SPACE-TRAVELLERS' GUIDE
2'6

12 November
David Whitaker's novelisation *Doctor Who in an Exciting Adventure with the Daleks* is published by Frederick Muller. On the same day, the cinema trade press announces a Dalek feature film.

21 November – 26 December 1964
Doctor Who TV serial *The Dalek Invasion of Earth* is watched by more than 12 million viewers.



1965

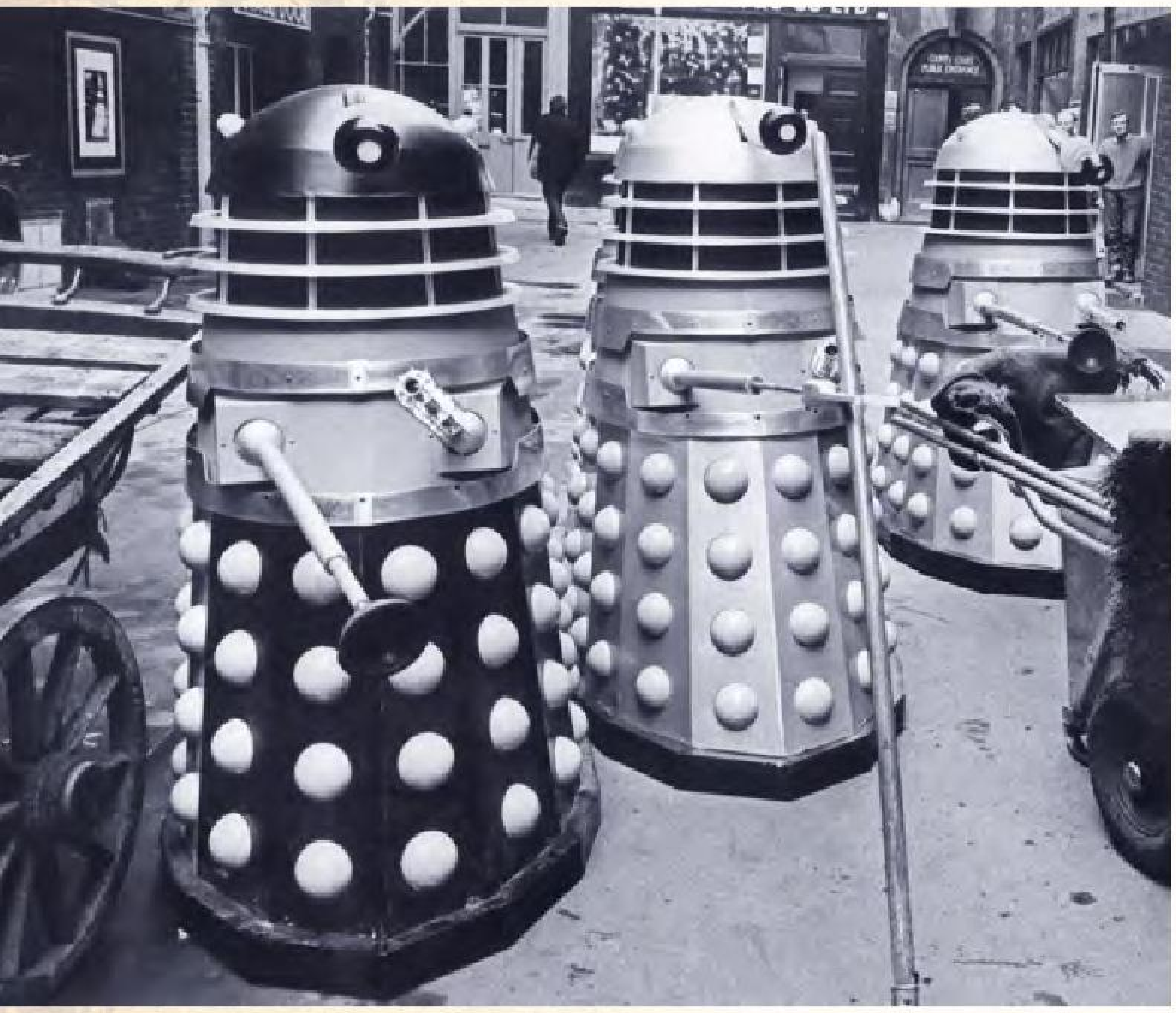
16 January
First appearance of *The Daleks* comic strip in *TV Century 21*.

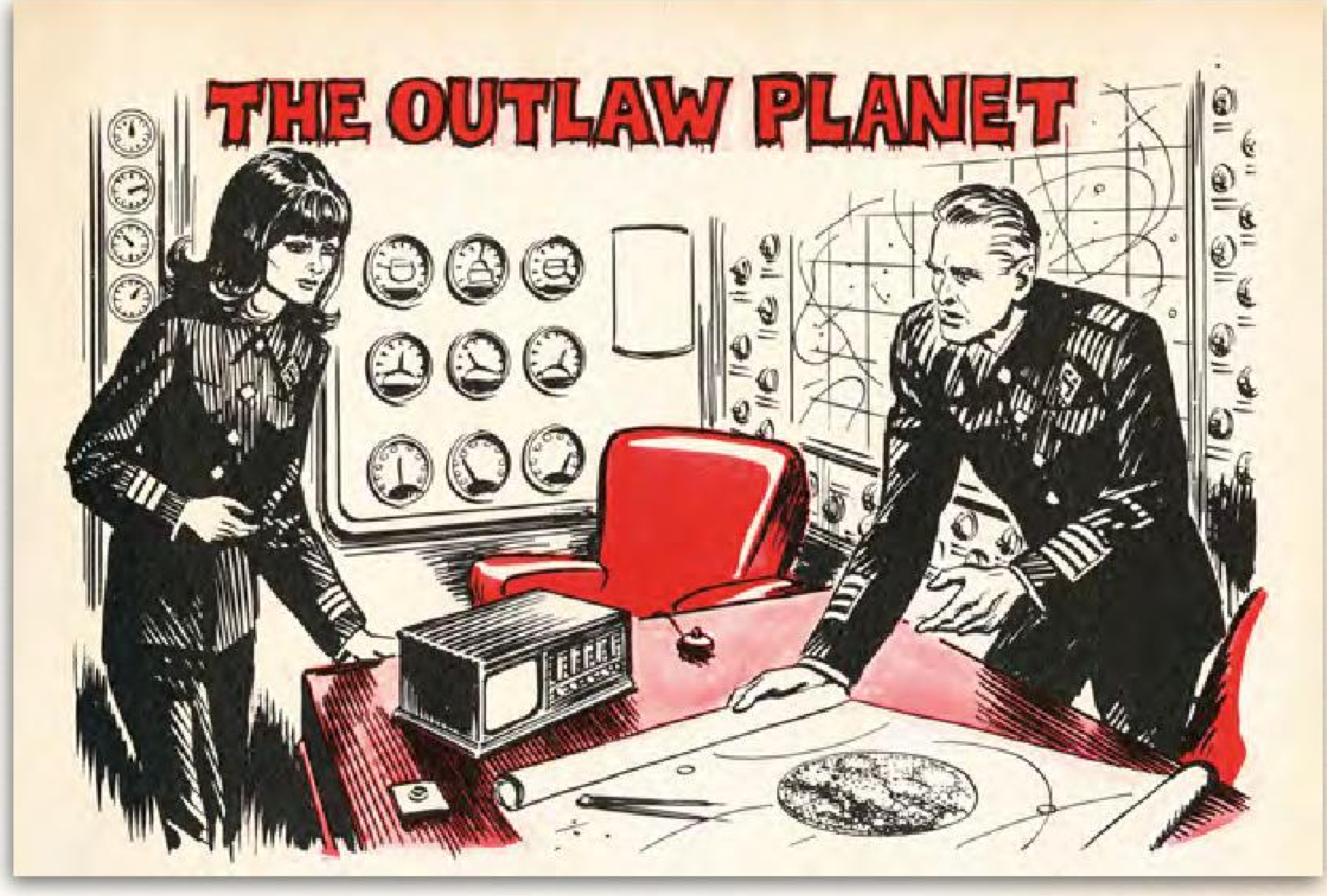
22 May – 26 June
Doctor Who TV serial *The Chase* is broadcast. The last episodes introduce robotic foes the Mechonoids.

25 June
London opening of the highly successful feature film *Dr. Who and the Daleks*.

9 October
Mission to the Unknown airs on BBC1. This one-off *Doctor Who* episode includes the Daleks and Space Security Agent Marc Cory, but none of the regular cast.

11 October
The Dalek World, the second Dalek annual, is published by Souvenir Press.





Above left: The stars of *The Curse of the Daleks* (1965-66) patrol outside Wyndham's Theatre in London.

Above right: Sara Kingdom and Colonel Marc Forest in *The Outlaw Planet* from *The Dalek Outer Space Book* (1966). Illustration by John Wood.

Below left: *The Dalek World* was published by Souvenir Press in 1965.

◄ *The Daleks' Master Plan* hit screens on 13 November 1965. Nation had agreed to write the first half of the serial, with Dennis Spooner independently writing the remainder, though the two later swapped episodes six and seven. Nation was under increased pressure at this time; *The Baron*'s initial episodes had not pleased its American backers and production even halted in November while the show was reformatted.

Set in the year 4000, *The Daleks' Master Plan* carried on from *Mission to the Unknown*, with the SSS searching Kembel for the missing Cory. Agents Kert Gantry (Brian Cant) and Bret Vyon (Nicholas Courtney) featured, with fourth episode *The Traitors* introducing Sara Kingdom (Jean Marsh). This initially dispassionate SSS agent is deceived by the treacherous Guardian of the Solar System, Mavic Chen (Kevin Stoney), into killing Vyon – whom she reveals as her own brother – before joining forces with the Doctor (William Hartnell) and Steven (Peter Purves) against the Daleks.

While not hitting the ratings heights of *The Dalek Invasion of Earth*, the epic pulled in just under ten million viewers – enough to bring a happy Christmas to numerous toy manufacturers and other licensees.

Another Dalek adventure ran from 21 December 1965 to 15 January 1966, this time at London's Wyndham's Theatre. Produced by stage impresario John Gale and backed by Souvenir Press boss Ernest Hecht, *The Curse of the Daleks* was written chiefly by David Whitaker in conjunction with Nation.

Set on Skaro in 2179, the play echoed the end of *The Dalek Book*, with the Daleks having been deactivated for 50 years. The story was essentially an Agatha Christie-style whodunit, with a character plotting to revive and control the dormant Daleks. This was an idea Whitaker would later revisit for the television series.

In a 2011 interview with Alwyn W Turner, Paul Fishman – son of Dalek annual editor Jack Fishman – recalled that Nation and Whitaker had come to blows during a dispute at his father's house. Whatever the nature of this reported disagreement, Whitaker's appointment as the head of the Writers' Guild in 1966 would possibly have curtailed his partnership with Nation anyway. He is certainly conspicuous by his absence from the third Dalek annual...

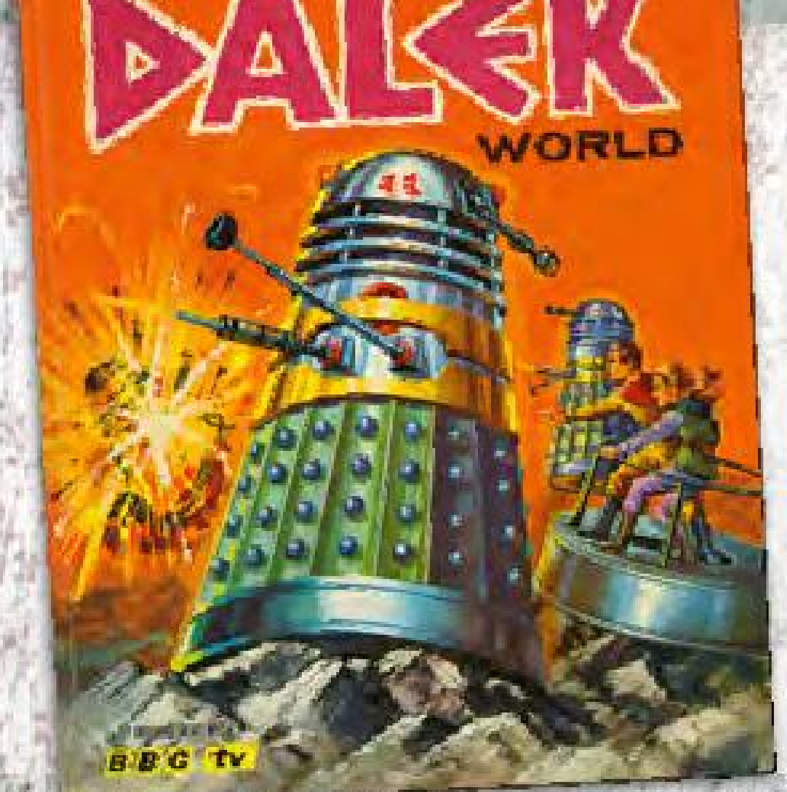
1966
THE NIGHTMARE BEGINS

After a successful Christmas, the appetite for Dalek toys declined in the face of competition from *Thunderbirds* and *The Man From U.N.C.L.E.* Yet it was an American toy baron to whom Nation and Vertue now turned to help achieve the next expansionist phase of the Dalek empire. In May 1966 Nation and merchandise mogul Fred Alper approached BBC Television Enterprises to suggest co-financing a half-hour Dalek TV pilot for screening in the US fall season of 1967.

On 22 July 1966 the feature film *Daleks' Invasion Earth 2150 A.D.* premiered in London. Although this was more action-packed than the first film, and was promoted with a bigger publicity drive, the box-office reception was lukewarm. Here was the strongest indicator yet that Dalekmania was waning.

The Dalek Outer Space Book – the third annual in the series – arrived on 8 September and sold less than half the amount of its predecessor. Partly written by Nation's ALS colleague Brad Ashton, this uneven affair was padded out with US newspaper strip reprints from the 1950s. Space commander Don Morais was the hero of one Dalek strip, while Jeff Stone's sudden re-emergence suggested a recycled script or two.

Most intriguing was the annual's heavy use of the Space Security Service, with Nation vastly expanding the background to the SSS from that seen on TV. Now commanded by Colonel Marc Forest and with a secret base hidden inside a mountain, key SSS agents included Kurt Soren, pilot David Carson and multi-functional android duplicate Agent Seven. Their most special agent however was Sara Kingdom, magically resurrected from ageing to death at the conclusion of *The Daleks' Master Plan* and with much artwork resembling actress Jean Marsh.



13 November 1965 – 29 January 1966
The Daleks' Master Plan airs for three months around Christmas 1965. Terry Nation and Dennis Spooner share scripting duties, with additional input from story editor Donald Tosh. The fourth episode introduces SSS agent Sara Kingdom.

21 December 1965 – 15 January 1966
The Curse of the Daleks runs in matinee performances at Wyndham's Theatre in London.

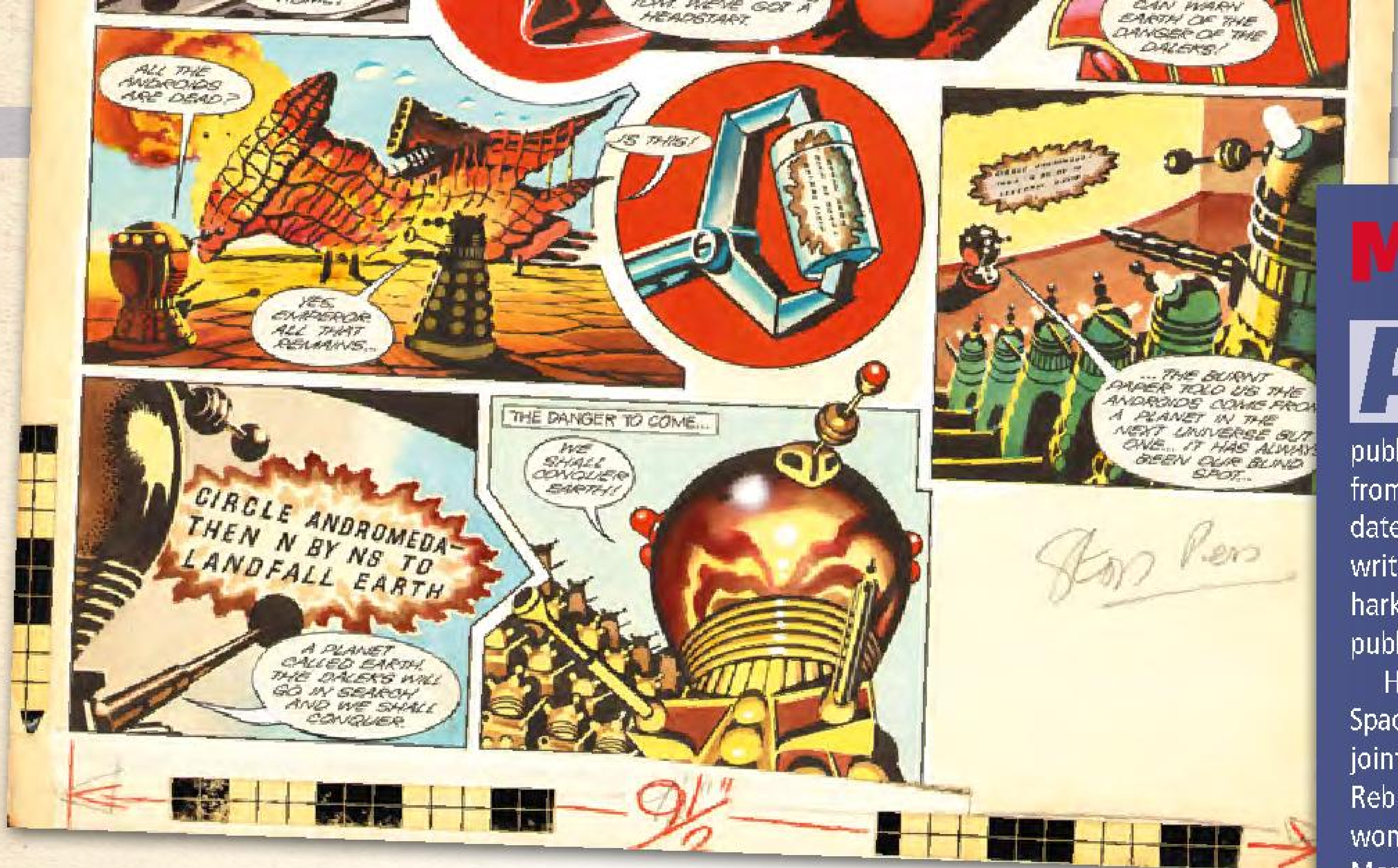
1966

16 and 27 May
Terry Nation and American toy manufacturer Fred Alper approach the BBC seeking co-production finance for a Dalek television series.

22 July
London opening of the film sequel *Daleks' Invasion Earth 2150 A.D.*

8 September
The Dalek Outer Space Book, the third and final Souvenir Press annual, is published.

21 October
Nation completes his Dalek pilot script *The Destroyers*.


TOM. WE'VE GOT A HEADSTART.
CAN WARN EARTH OF THE DANGER OF THE DALEKS!
ALL THE ANDROIDS ARE DEAD?
IS THIS!
YES, EMPEROR. ALL THAT REMAINS...
...THE BURNT PAPER TOLD US THE ANDROIDS COME FROM A PLANET IN THE NEXT UNIVERSE BUT ONE... IT HAS ALWAYS BEEN OUR BLIND SPOT...
THE DANGER TO COME...
WE SHALL CONQUER EARTH!
CIRCLE ANDROMEDA-THEN N BY NS TO LANDFALL EARTH
A PLANET CALLED EARTH. THE DALEKS WILL GO IN SEARCH AND WE SHALL CONQUER.
9½"

A large feature detailed SSS personnel, hardware and Bond-style gadgetry, including exploding belt buckles. Parts of this read like a thinly veiled pitch document, and it's tempting to speculate that this is exactly what it was. Once filming finished on *The Baron* in October 1966, Nation quickly completed his script for the Dalek TV pilot. Presented on 21 October, the cover proclaimed it to be *The Daleks – a space adventure series, filmed in colour for television.*

The contents were familiar to anyone who had seen the two previous Dalek TV serials or read the latest annual. Central hero of opening episode *The Destroyers* was Sara Kingdom; with Emma Peel of *The Avengers* established on both sides of the Atlantic, and NBC launching *The Girl from U.N.C.L.E.* for fall 1966, tough female spies were in vogue.

Also featured were Jason Corey ('30 years old, rugged and good-looking'), an obvious callback to Marc Cory, and 'perfect' android Mark Seven, now wittily renamed from Agent Seven. Reviving the Bret Vyon sibling idea, Sara's brother David Kingdom appeared, captured by the Daleks at the cliffhanger ending. The slim storyline rehashed familiar Nation elements such as jungle planets and man-eating plants.

Meanwhile, with new *Doctor Who* producer Innes Lloyd more predisposed to Daleks than his predecessor John Wiles, the creatures returned to UK screens on 5 November 1966. *The Power of the Daleks* was written by David Whitaker, who was working independently of Nation while he toiled on *The Baron*. The six-part story saw Whitaker riff on his idea of reviving dormant Daleks, a plot he had already road-tested in the *Curse of the Daleks* stage play.

At the end of 1966 Nation's own Dalek script ideas were being met with indifference. The BBC pulled out of the US TV pilot at Christmas, despite studio space having been booked. Executives David Attenborough and Shaun Sutton had expressed some enthusiasm for the script but baulked at the projected cost of an entire series.

It seemed the Daleks' days were numbered.

1967
THE FINAL END

In January, a cornerstone of the Dalek empire fell when *TV Century 21*'s strip ended after 104 issues. The final instalment saw these Daleks finally discover the location of Earth and plot an invasion course – a conclusion presumably intended to dovetail with the events of the 1964 serial *The Dalek Invasion of Earth* and its 1966 film adaptation.

A week later, strip rights transferred to the less prestigious *TV Comic* where, despite the title *Doctor Who and the Daleks*, the creatures were not omnipresent and last appeared on 27 May. It's probably no coincidence that earlier that month Roy Williams of BBC Television Enterprises had written to all Dalek licensees, serving notice on their contracts. Nation and Vertue were turning their backs on the BBC in their ongoing efforts to secure a Stateside commission.

David Whitaker's seven-part story, *The Evil of the Daleks*, began on 20 May 1967 and ended on a note of grim finality. The plot harked back to a *TV21* strip where a Dalek instilled with the essence of humanity had threatened the destruction of its entire race. Whitaker at last reconciled the largely separate continuities of *Doctor Who* and Nation's expanded universe by introducing the Dalek Emperor to television. Though not physically resembling the sphere-headed golden ruler of the annuals and *TV21*, this was a valiant effort to unify both strands for an apocalyptic conclusion that prompts the Doctor (Patrick Troughton) to observe: "I think we've seen the end of the Daleks forever."

The BBC's rights in the Daleks expired on 31 December 1967. Unfortunately for Nation, and his ambitions of 'breaking America', no pilot appeared in the fall schedule or beyond. The BBC, prudently squeezing any residual value from the Daleks, exercised its repeat options by reshowing *The Evil of the Daleks* in summer 1968. Huw Wheldon's mother-in-law must have been delighted.

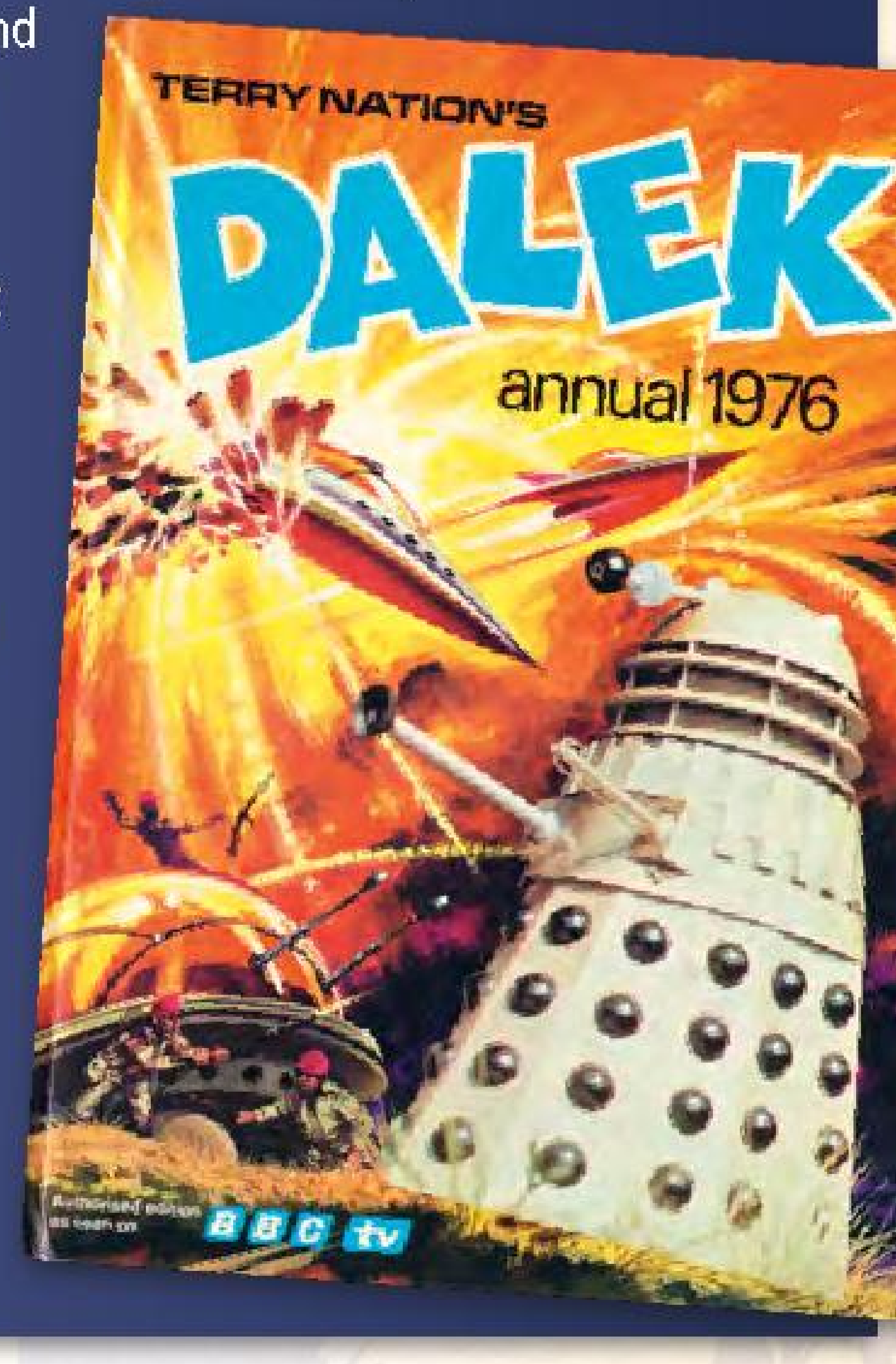
For now, the day of the Daleks was over. **DWM**

MARK SEVEN MK II

After the Daleks' TV revival, World Distributors published four *Dalek Annuals* from 1975 to 1978, cover dated 1976 to 1979. Stories written by Nation often harked back to the 1960s publications.

Heroic characters included Space Major Joel Shaw and his joint seconds-in-command Reb Shavron (a Martian woman) and android Mark Seven – agents of space commando unit the Anti-Dalek-Force. Joel was named after Nation's son, and Reb after his daughter Rebecca. Clearly, behind these names were analogous revivals of the 1966 pilot script trio of Marc Cory, Sara Kingdom and the android Mark Seven (formerly Agent Seven in *The Dalek Outer Space Book*).

There are other throwbacks: in the 1976 annual story *Timechase* the Daleks attack the mystery ship *Marie Celeste* (sic), recalling the 1965 TV serial *The Chase*. In direct reference to the 1960s, the annuals also reprinted many of the Dalek comic strips from *TV Century 21*.

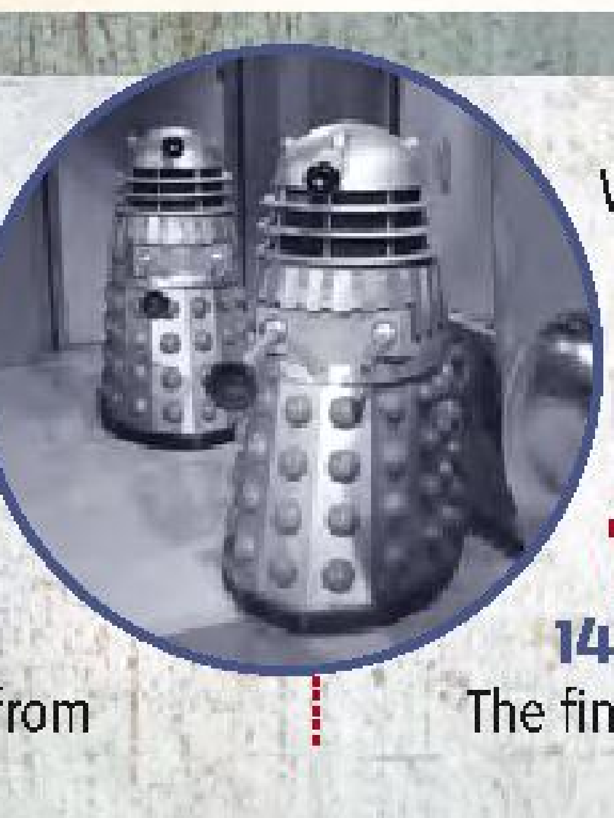


Above left: Ron Turner's original art for the final episode of *The Daleks* comic strip, which appeared in *TV Century 21* issue 104.

Above right: *Terry Nation's Dalek Annual 1976* included reprints of Dalek comic strips from *TV Century 21*.

The story features Sara Kingdom as its heroine.

5 November – 10 December
The Power of the Daleks, the first TV Dalek story in ten months, begins on BBC1. Patrick Troughton takes over from William Hartnell as the Doctor.



Late December
The BBC backs out of the planned Dalek pilot episode.

1967

14 January
The final instalment of *TV Century 21*'s Dalek strip, after 104 issues. The Daleks join the *Doctor Who* strip in *TV Comic* the following week.

11 May
BBC Television Enterprises write to all remaining Dalek licensees, informing them that their agreements will terminate at the end of the year.

20 May – 1 July
BBC1 airs *The Evil of the Daleks*, the final new Dalek serial until 1972.

31 December
The BBC's rights in the Daleks revert to Terry Nation.

The DALEK ARCHIVE

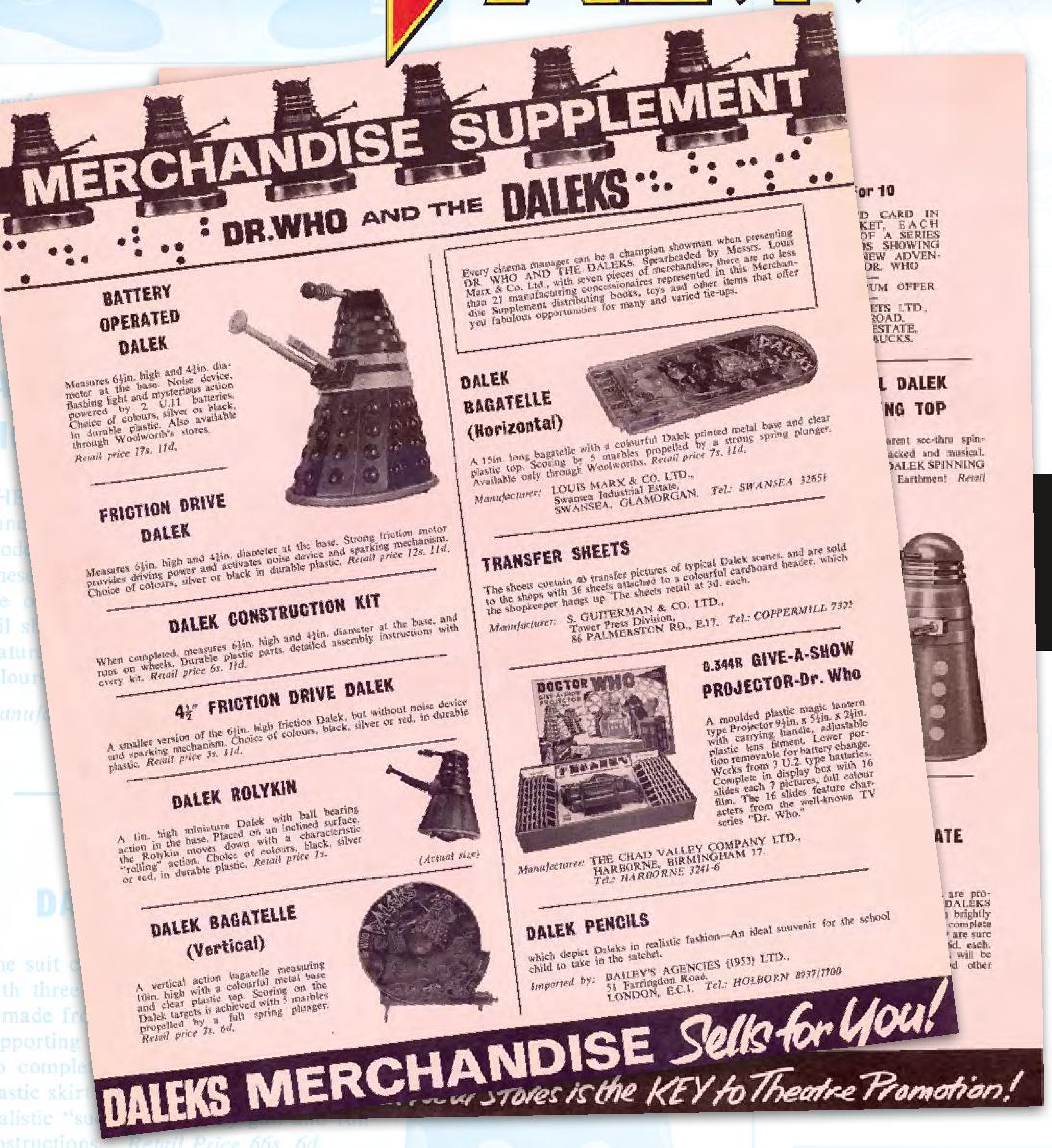
Paperwork in the BBC archive offers an intriguing insight into the licensing of early Dalek merchandise, including details of prototype toys that were never released.

FEATURE BY **MARCUS HEARN**

In 1965, BBC Television Enterprises issued licences for merchandise based on such diverse productions as *Z Cars, That Was the Week That Was,* and *Steptoe and Son*. The biggest property by far, however, was *Doctor Who*. Or, more specifically, the Daleks.

That summer saw a craze that briefly rivalled Beatlemania, with 34 companies holding licences to produce 63 types of Dalek merchandise. By June, one of those licensees - the Louis Marx company - had sold half a million battery-operated Daleks and a million of its miniature Dalek Rolykins.

Merchandise licensing was relatively new territory for Television Enterprises, a department that was created just five years earlier to sell BBC programmes to foreign broadcasters. Key figures included Head of Business John Grove, his assistant Roy Williams, and merchandising assistant Ann Fitch. The overnight success of the Daleks in early 1964 took them all by surprise, but they quickly adapted with the help of licensing consultant Walter Tuckwell and writers' agent Beryl Vertue,



MERCHANDISE SUPPLEMENT

DR.WHO AND THE DALEKS

BATTERY OPERATED DALEK

Measures 6½in. high and 4½in. diameter at the base. Noise device, flashing light and mysterious action powered by 2 U.11 batteries. Choice of colours, silver or black, in durable plastic. Also available through Woolworth's stores.
Retail price 17s. 11d.

FRICTION DRIVE DALEK

Measures 6½in. high and 4½in. diameter at the base. Strong friction motor provides driving power and activates noise device and sparking mechanism. Choice of colours, silver or black in durable plastic. *Retail price 12s. 11d.*

DALEK CONSTRUCTION KIT

When completed, measures 6½in. high and 4½in. diameter at the base, and runs on wheels. Durable plastic parts, detailed assembly instructions with every kit. *Retail price 6s. 11d.*

4½" FRICTION DRIVE DALEK

A smaller version of the 6½in. high friction Dalek, but without noise device and sparking mechanism. Choice of colours, black, silver or red, in durable plastic. *Retail price 5s. 11d.*

DALEK ROLYKIN

A 1in. high miniature Dalek with ball bearing action in the base. Placed on an inclined surface, the Rolykin moves down with a characteristic "rolling" action. Choice of colours, black, silver or red, in durable plastic. *Retail price 1s.*

(Actual size)

DALEK BAGATELLE (Vertical)

A vertical action bagatelle measuring 10in. high with a colourful metal base and clear plastic top. Scoring on the Dalek targets is achieved with 5 marbles propelled by a full spring plunger.
Retail price 7s. 6d.

Every cinema manager can be a champion showman when presenting DR. WHO AND THE DALEKS. Spearheaded by Messrs. Louis Marx & Co. Ltd., with seven pieces of merchandise, there are no less than 21 manufacturing concessionaires represented in this Merchandise Supplement distributing books, toys and other items that offer you fabulous opportunities for many and varied tie-ups.

DALEK BAGATELLE (Horizontal)

A 15in. long bagatelle with a colourful Dalek printed metal base and clear plastic top. Scoring by 5 marbles propelled by a strong spring plunger. Available only through Woolworths. *Retail price 7s. 11d.*

Manufacturer: LOUIS MARX & CO. LTD.,
Swansea Industrial Estate,
SWANSEA, GLAMORGAN. *Tel.: SWANSEA 32851*

TRANSFER SHEETS

The sheets contain 40 transfer pictures of typical Dalek scenes, and are sold to the shops with 36 sheets attached to a colourful cardboard header, which the shopkeeper hangs up. The sheets retail at 3d. each.

Manufacturer: S. GUITERMAN & CO. LTD.,
Tower Press Division,
86 PALMERSTON RD., E.17. *Tel.: COPPERMILL 7322*

G.344R GIVE-A-SHOW PROJECTOR-Dr. Who

A moulded plastic magic lantern type Projector 9½in. x 5¼in. x 2¼in. with carrying handle, adjustable plastic lens fitment. Lower portion removable for battery change. Works from 3 U.2. type batteries. Complete in display box with 16 slides each 7 pictures, full colour film. The 16 slides feature characters from the well-known TV series "Dr. Who."

Manufacturer: THE CHAD VALLEY COMPANY LTD.,
HARBORNE, BIRMINGHAM 17.
Tel.: HARBORNE 3241-6

DALEK PENCILS

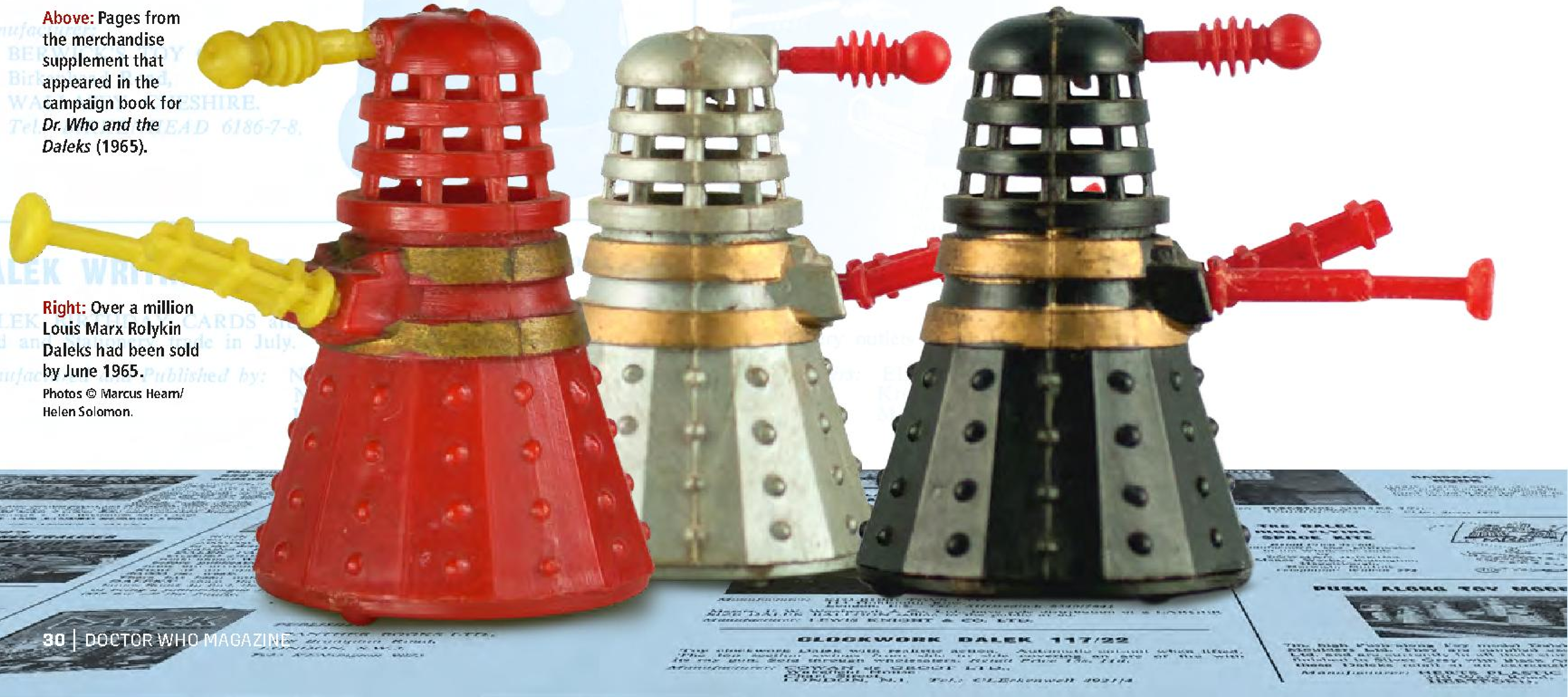
which depict Daleks in realistic fashion—An ideal souvenir for the school child to take in the satchel.

Imported by: BAILEY'S AGENCIES (1953) LTD.,
51 Farringdon Road,
LONDON, E.C.1. *Tel.: HOLBORN 8937/1700*

DALEKS MERCHANDISE *Sells for You!*

…stores is the KEY to Theatre Promotion!

Above: Pages from the merchandise supplement that appeared in the campaign book for *Dr. Who and the Daleks* (1965).



Right: Over a million Louis Marx Rolykin Daleks had been sold by June 1965.

Photos © Marcus Hearn/ Helen Solomon.

Far left: The BBC's licensing agent Walter Tuckwell.

Left: Verity Lambert, *Doctor Who*'s original producer, was often consulted over the series' early merchandise.

Bottom: Good clean fun – a rare example of the Dalek soap produced by Scorpion Universal Toys in 1965.

whose company Associated London Scripts represented Dalek creator Terry Nation.

Sales of Dalek toys peaked around the general release of the feature film *Dr. Who and the Daleks* in August 1965, but the deal allowing production company Aaru to make this spin-off had been struck before anyone had considered the prospect of a centralised licensing strategy. In April, the Chad Valley company had approached the BBC with a proposal for a toy that would have projected images from the film. On the 13th, Roy Williams wrote to Walter Tuckwell & Associates to reject the idea and restate 'Mrs Vertue's and our own wish that the film should not be used to exploit our own merchandising. I should be grateful to have your confirmation that you do not use the film to promote interest among our own licensees, thereby implying a joint merchandising interest between the BBC and ALS [Associated London Scripts] on the one hand and the film producer on the other. I am sure you will appreciate the importance of exercising the utmost care in future negotiations.'

Hopefully, Mr Williams and his colleagues never got to see the lavish campaign book issued by Regal Films, the distributor of *Dr. Who and the Daleks* – the back cover urged exhibitors to 'SELL! SELL! SELL!' and a supplement inside illustrated more than 30 different items of Dalek merchandise, all licensed by Television Enterprises.

A wide variety of products was available that summer, including such novelties as Dalek slippers and Dalek soap, but files in the BBC archive contain details of several applications that were rejected by either BBC Television, ALS or Television Enterprises. One of the most notorious toys of this era is 'Dr. Who's Anti-Dalek Fluid Neutraliser', produced by Lincoln International. There was nothing more than a colourful cardboard backing to suggest that this generic water pistol had anything to do with *Doctor Who* or the Daleks. Television Enterprises presumably issued a licence for this item on the basis of its futuristic styling, but it drew the line when the Mettoy company applied for an 'Anti-Dalek gun' that looked rather more old-fashioned. On 18 February 1965 Ann Fitch wrote to Walter Tuckwell to explain that the *Doctor Who* production office had reservations: 'They were not entirely happy about it and their feelings on the subject were that it was not of sufficiently modern appearance... The last story about the Daleks took place during the 21st Century when, presumably, this type of gun would look out of date.'

Stranger still was a handmade prototype produced by Louis Marx and sent to Television Enterprises on 5 March. The 'Walking Dalek' had been in discussion for some time, and the company proudly declared that 'We have tried the item on a smooth slope, which one has to with this type of toy, and it walks very well indeed.'

No examples of the short-lived Walking Dalek are known to survive.

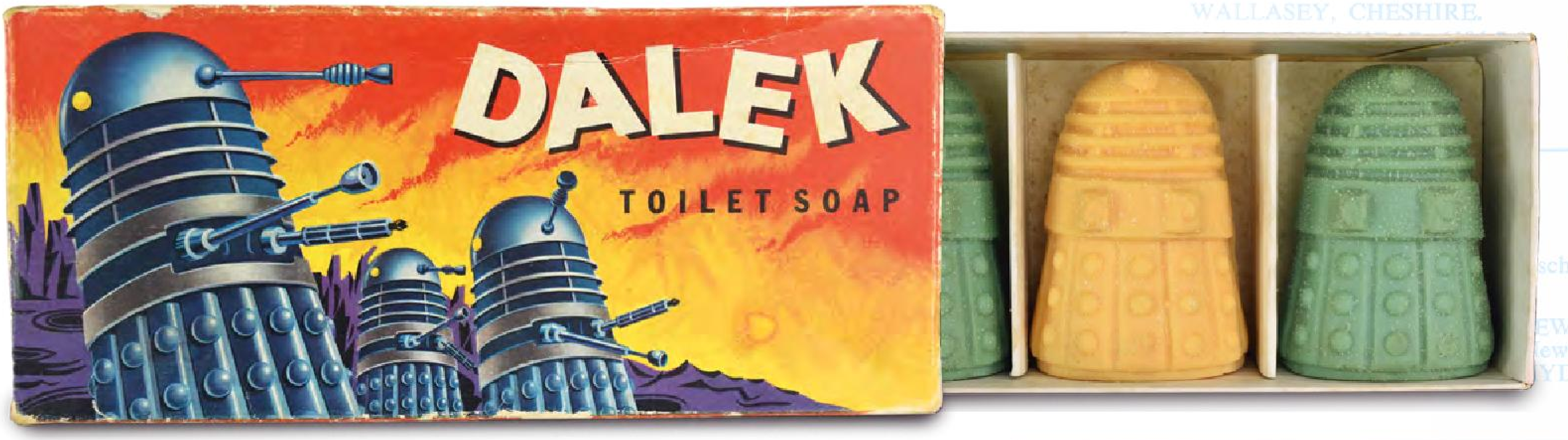
Miss Fitch showed the prototype to both Beryl Vertue and the *Doctor Who* production team. On 12 March she wrote back to the Louis Marx head office with their verdict: 'I am afraid we are a little disappointed with this toy... Now that we have seen a sample, we have realised that, of course, the original Daleks did not have feet and that under the circumstances these do seem a little odd! I wonder whether it is possible to modify the design at all perhaps by lengthening the skirt to hide the feet.' This was presumably too great a challenge, and no examples of the short-lived Walking Dalek are known to survive.

A week later, Louis Marx bounced back with another idea that was rather more impressive. The company's latest experiment was a large (approximately 12" in height) remote-control Dalek with moving head, flashing lights, illuminated 'eye' and what the Walter Tuckwell agency described as 'two noisemaking units' one for the main body of the Dalek and another for its gun. While there doesn't seem to have been anything wrong with this prototype, the project may have been scuppered by the predicted price tag of £4-5 – between £74 and £92 in modern money.

Other ideas that didn't make it included a mechanised floor-cleaner suggested by clients of a company called Park Advertising. In April, one EA Foott wrote to *Doctor Who* producer Verity Lambert, explaining that 'We are planning to operate this machine by remote radio control and would like to clothe it in the image of a Dalek... In addition to obtaining any necessary copyright franchise it would also be appreciated if you could give us the name of a manufacturer who can supply a full size Dalek shell. At the same time if this was not possible we would manufacture the Dalek ourselves.'

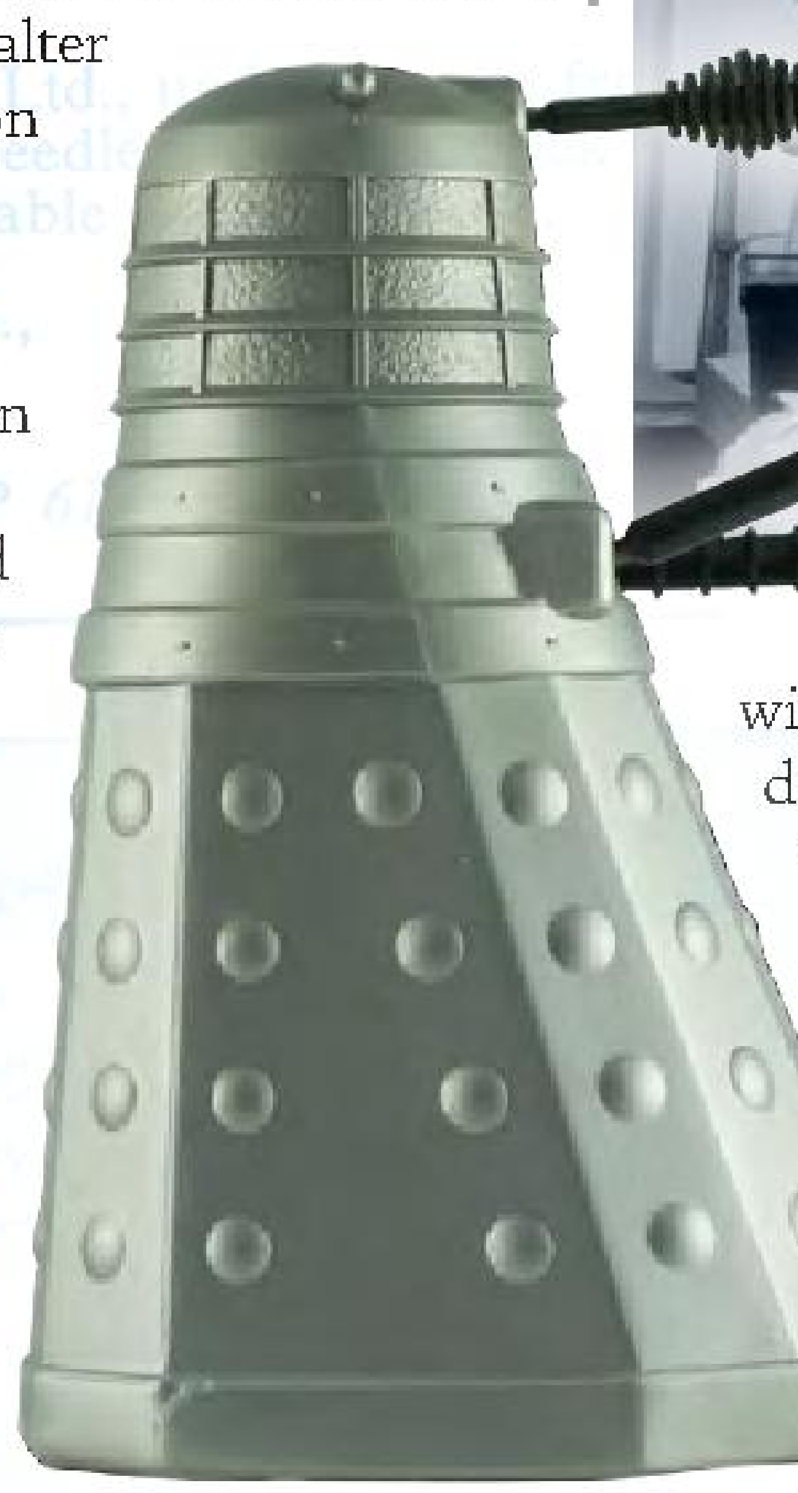
Experienced licensees were well aware that screen-time was good for business, and some of these companies withdrew their applications when they realised that the Daleks weren't a permanent fixture of *Doctor Who*. The Dalek knitwear proposed by J Pick & Sons during transmission of *The Dalek Invasion of Earth* (1964) was never produced because, as the company explained in a letter to Roy Williams on 8 January 1965, 'We could not produce samples of the pullover before February and delivery of orders would not commence until May or June. We are afraid that by this time "Daleks" will not be so much in people's minds as they were a few weeks ago.'

Arguably a greater loss to collectors was what a letter of 5 May 1965 described as 'A plastic spaceship containing miniature Dalek figures'. Beryl Vertue approved the proposal the following day, and although Walter Tuckwell ►



◀ asked Television Enterprises for permission to issue a contract, the toys never appeared. The company in question, Herts Plastic Moulders, had rather more luck with its line of grey and black Daleks, some of which substituted for BBC props in the 1966 serial *The Power of the Daleks*.

There's no record of any unauthorised Dalek toys in this period, but an incident that occurred in 1965 highlighted shortcomings in a licensing system that relied on communication between BBC Television, Walter Tuckwell, ALS and Television Enterprises. Towards the end of that year, Beryl Vertue noticed a television commercial for a Remington electric shaver called the Selectric. This sophisticated device boasted six different settings, each of which was described by an animated version of the shaver in a Dalek-style voice. Vertue wrote to John Grove, pointing out that the commercial featured 'very clearly the voice of a Dalek, and also some of the Dalek words like "exterminate"'.



A stiff letter was sent to Remington, with the potential aim of obtaining damages. On 6 January 1966 Vertue received a response from Remington's advertising agency, Doyle Dane Bernbach, which explained that not only had they hired original Dalek voice artist Peter Hawkins, but that BBC Television had been offered approval on the script.

On 10 January a frustrated Vertue told Grove: 'I would be glad if you would look into the matter and advise me if in fact the BBC did give permission, and if so, why you and I were not informed accordingly.'

Despite this close shave, over the coming months Vertue would approach both BBC Television and Television Enterprises to collaborate on her proposed television series *The Daleks*. When these negotiations broke down, ALS decided to bring further licensing in house and the BBC's file on this colourful chapter of Dalek history was closed. **DWM**

Top: Although the Louis Marx remote-control Dalek was never produced, in the early 1970s Terry Nation tried to market a new range of similarly sophisticated toys.

Above: A grey version of the Herts Plastic Moulders Daleks that were produced from 1965. Photo © Helen Solomon.

Below: This Dalek money box was manufactured for Cowan, de Groot in 1965 by fellow licensee Louis Marx. Photos © Marcus Hearn.

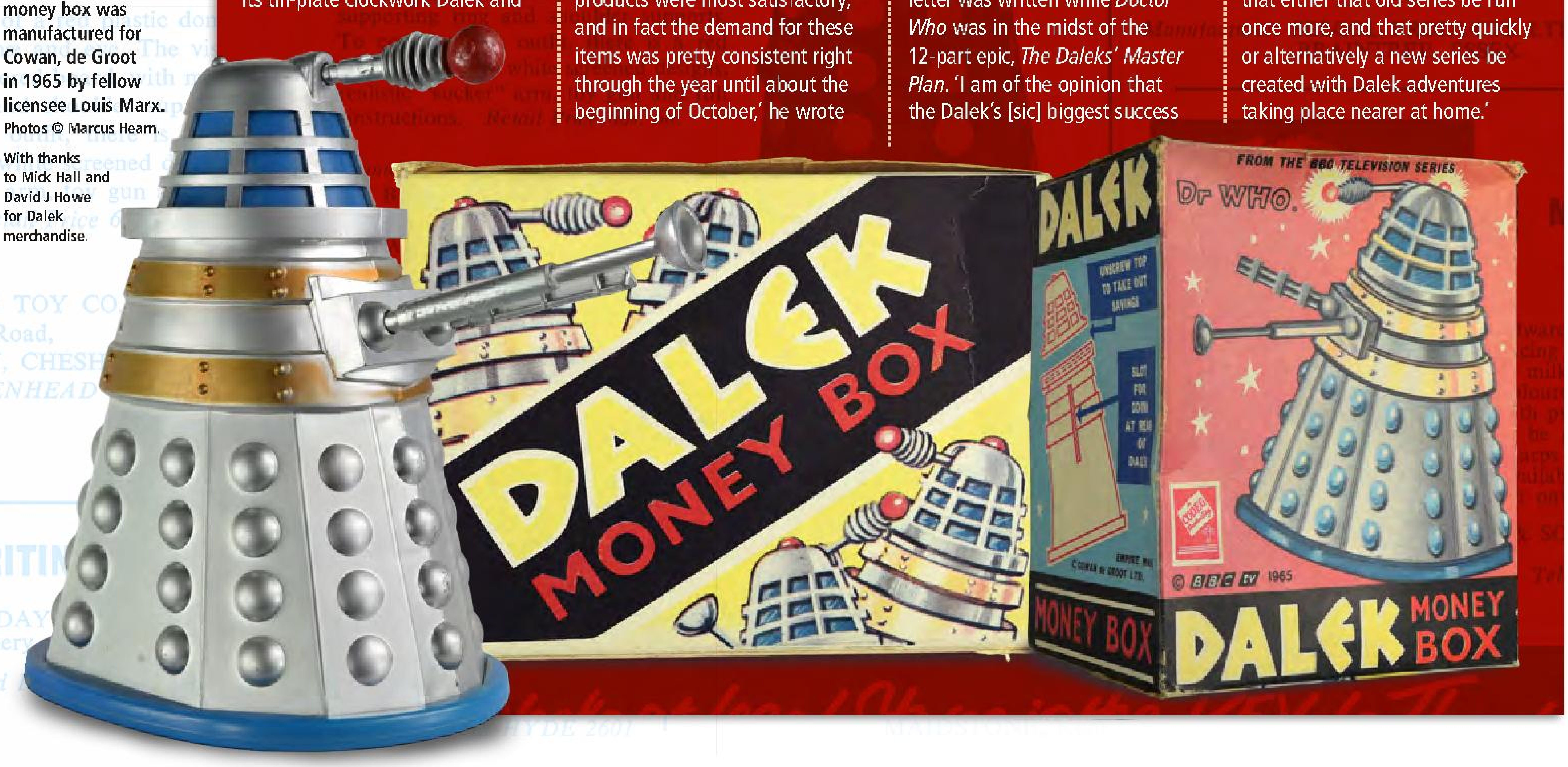
With thanks to Mick Hall and David J Howe for Dalek merchandise.

DALEK HOME TRUTHS

The delicate balance between television exposure and sales was well understood by Ernest de Groot, a director of the toy wholesaler Cowan, de Groot. Under its Codeg brand, Cowan, de Groot enjoyed brisk business with its plastic Dalek money box, its tin-plate clockwork Dalek and its *Dodge the Daleks* board game. Towards the end of 1965, however, Ernest was so anxious about the already declining appeal of the Daleks that he bypassed Television Enterprises and issued a personal plea to Terry Nation at Associated London Scripts.

'Initial sales of our own products were most satisfactory, and in fact the demand for these items was pretty consistent right through the year until about the beginning of October,' he wrote on 1 December. 'At that point, and particularly over the last few weeks, the sales have dropped alarmingly, and demand appears to be almost non-existent. This at the very time of year that one would have expected a completely contrary picture.'

Ernest blamed the BBC for neglecting to include the Daleks in its programming, which is slightly puzzling given that his letter was written while *Doctor Who* was in the midst of the 12-part epic, *The Daleks' Master Plan*. 'I am of the opinion that the Dalek's [sic] biggest success was during the TV series in which the Daleks appeared in London and the surrounding British countryside,' he continued, referencing the previous years' serial *The Dalek Invasion of Earth*. 'This I believe helped children to identify the Daleks with their own surroundings, and had a far greater impact upon them than the appearances of the Daleks in other worlds... might I suggest that either that old series be run once more, and that pretty quickly or alternatively a new series be created with Dalek adventures taking place nearer at home.'


DALEK MONEY BOX
DALEK
UNSCREW TOP TO TAKE OUT SAVINGS
SLOT FOR COIN AT REAR OF DALEK
MONEY BOX
FROM THE BBC TELEVISION SERIES
Dr WHO
© BBC tv 1965
DALEK MONEY BOX

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"Just like *Doctor Who*, the reason I love *Strictly* is if you're a girl at home, and you don't think you look perfect, you can see someone who's not six-foot tall and blonde having a go."

I sa

Comedian, actor, dancer, presenter… and now *Doctor Who* writer! Susan Calman discusses her love for the Time Lord.

INTERVIEW BY **MARK WRIGHT**

y anybody's standards, Susan Calman had a brilliant 2017. Sitcom *Sisters* and stand-up show *Keep Calman Carry On* (both of which Susan writes and stars in) had second series on Radio 4, she presented BBC game shows *Armchair Detectives* and *The Boss*, and fulfilled a dream to appear on *Strictly Come Dancing*. Boosted by her *Strictly* stint, *Radio Times* readers voted her TV Star of 2017.

"With David Attenborough second! That was a bit surreal," says Susan, laughing over the phone from her Glasgow home, shortly before heading off to Newcastle for the second leg of the *Strictly Come Dancing Live* 2018 tour. In the first series of *Keep Calman Carry On*, Susan joked that she might have missed the call to do *Strictly Come Dancing* while out hill-walking with her friend, the broadcaster Muriel Gray. So how did it feel when that call came for real?

"It was very strange," admits Susan. "I got an email from my agent saying, 'They want you.' I was away on tour, and I thought, 'Oh my goodness!' I love the show, and I've always loved the show. It was amazing."

Along with professional dance partner Kevin Clifton, Susan garnered huge audience support during BBC One's Saturday-night hit. "I'll be honest, it was a surprise that we lasted ten weeks. I think I was one of the least well-known people. I'm on Radio 4 and things like that, but I'm not a big television star, so I figured I'd go out in week one or two. The fact that people kept voting for us and kept us in was a huge surprise. Knowing that people liked what we were doing was one of the best parts of it. The schedule was very full on, but not something you'd change for the world. My poor wife came down every Saturday to watch the show, but she wouldn't change it for the world, either. When else are you ever going to dress in sequins and dance as Wonder Woman on primetime television?"

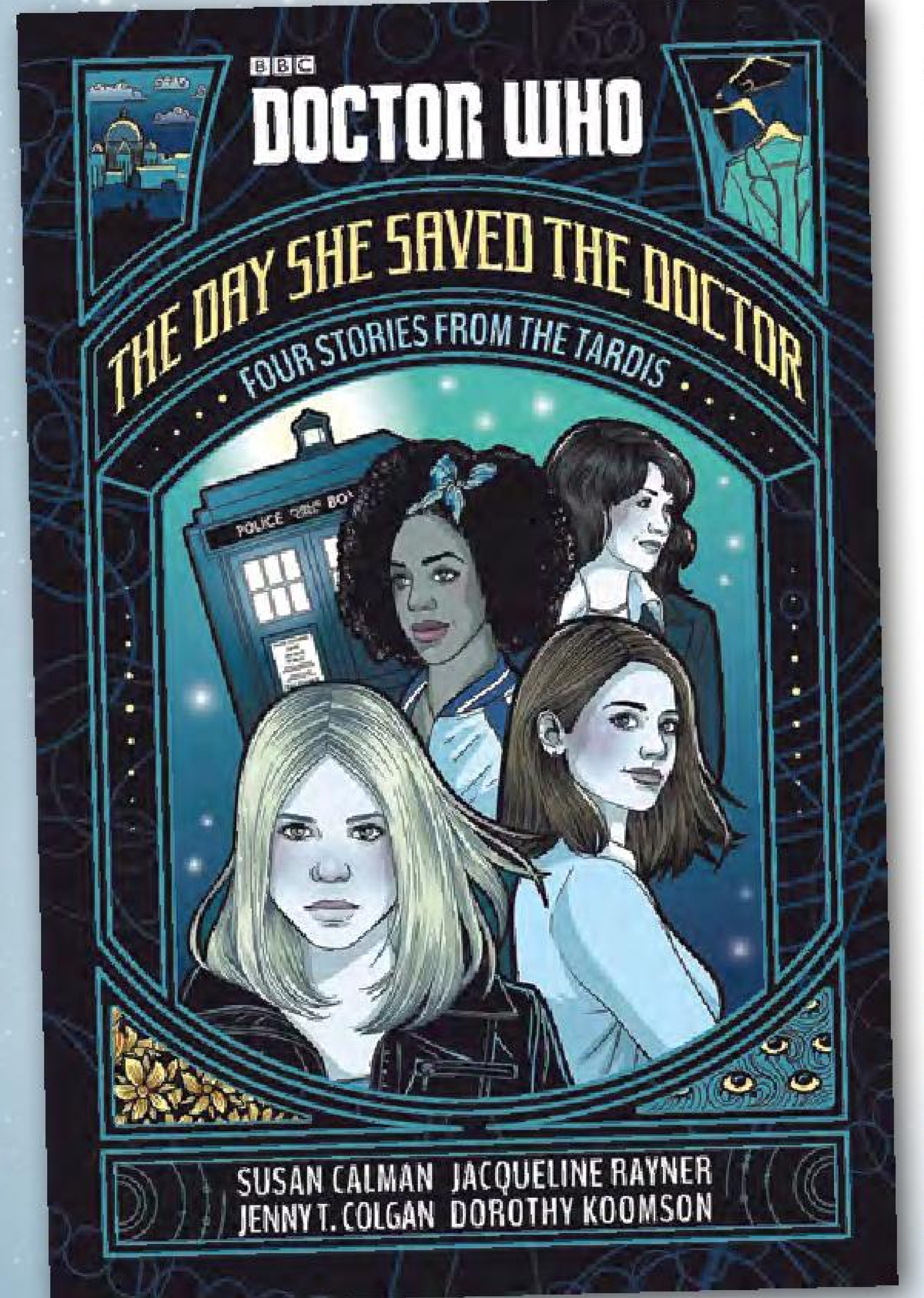
Susan feels *Strictly* has a hugely positive role to play for its audience. "It's a very rare show that everyone can watch, that six-year-olds and 80-year-olds watch together and talk about afterwards. We're in the middle of the tour just now and the audiences are the widest demographic you could imagine. Just like *Doctor Who*, the reason I love *Strictly* is that if you're a girl sitting at home, and you don't think you look perfect, you can see someone like me on television who's not six-foot tall and blonde, still having a go at it. Representation-wise, they always have ►

Opposite page: "To be fair, I would do anything for *Doctor Who*," says Susan Calman.

Above: Susan presents the BBC One game show *Armchair Detectives*.

Below left: *The Day She Saved The Doctor*, published on 8 March, includes a story by Susan.

Below right: Susan and her professional dancing partner Kevin Clifton in the 2017 series of *Strictly Come Dancing*.


BBC
DOCTOR WHO
THE DAY SHE SAVED THE DOCTOR
FOUR STORIES FROM THE TARDIS
POLICE BOX
SUSAN CALMAN JACQUELINE RAYNER
JENNY T. COLGAN DOROTHY KOOMSON

Below: Susan in one of the many glamorous outfits she wore for *Strictly*.

Right: On *Strictly* with her dream dance partner, who is nicknamed 'Kevin from Grimsby'.

Right inset: Susan is a frequent guest on the panel show *QI*.

Below centre: Pearl Mackie as Bill Potts.

Below right: Susan thinks that the new Doctor, Jodie Whittaker, will be "utterly brilliant".

◀ so many different types of people. Yes, they've got skinny, beautiful people, but they've also got other people having a go. When I'm writing, all I want to do is try to represent the world that people know, and the world that people know is full of different shapes and sizes and types of people. Writing comedy, writing people, is all about mirroring the world that we see, and *Strictly* is just the most joyous thing."

If all of that wasn't enough to keep Susan busy, she also found time to make her first foray into the world of *Doctor Who*. She's written *Clara and the Maze of Cui Palta*, one of four stories included in *The Day She Saved The Doctor*, a new short story collection from Penguin Books. This was another dream come true.

"To be fair, I would do anything for *Doctor Who*," she says. Her affection for the show is a topic that comes up a lot throughout our chat. "It was always on when my mum was making dinner, so we'd sit down and watch it. I've always loved sci-fi, but from an early age *Doctor Who* just captured me. Peter Davison was my Doctor, but I think it was because of the companions. They got to go on adventures too. As a young girl, I thought that was cool.

"Ace is one of my favourites," she continues. "I loved her. She wore a cool bomber jacket and carried a baseball bat. She got to run around *with* the Doctor, instead of behind him. I never thought *Doctor Who* was this slapstick, family show; the Doctor's a character who has a lot of darkness and complexity. Even at a young age I thought he was very interesting, rather than just being this kids' TV character."

Susan's admiration of *Doctor Who* continued into adult life when the series returned in 2005. "I was super-excited when it came back," she recalls. "I bought a new television so we could watch it properly on that first night, so I could truly appreciate it."

The Day She Saved The Doctor also includes contributions from Dorothy Koomson, Jacqueline Rayner and Jenny Colgan (see preview on page 80). "It was the marvellous Jenny Colgan who suggested to the publishers that I'm a fan of *Doctor Who*, so maybe I could write a story. It was entirely through her that I got it, because Jenny is one of the world's nicest people.

"They asked me to write for the Eleventh Doctor and Clara, which was fine because I absolutely love them. They have a very funny relationship, a lot of great dialogue and banter. I was delighted, because that's one of my favourite pairings in *Doctor Who* history."

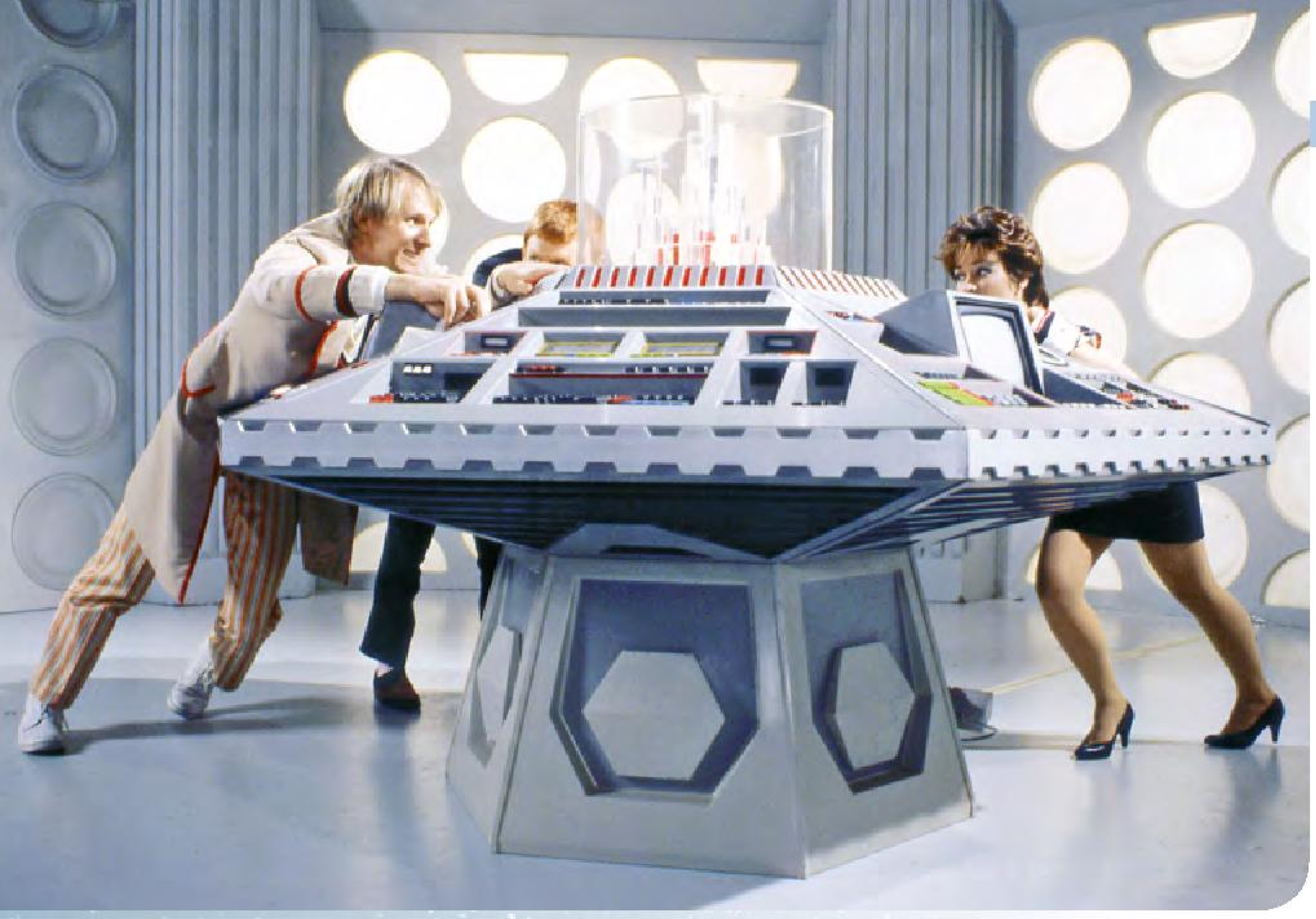
In *Clara and the Maze of Cui Palta*, the Doctor and Clara find themselves on a deserted alien world where they enter a maze of mind-bending proportions. "I'm always fascinated by mazes and being trapped. It's one of my greatest fears, being trapped in that kind of situation."

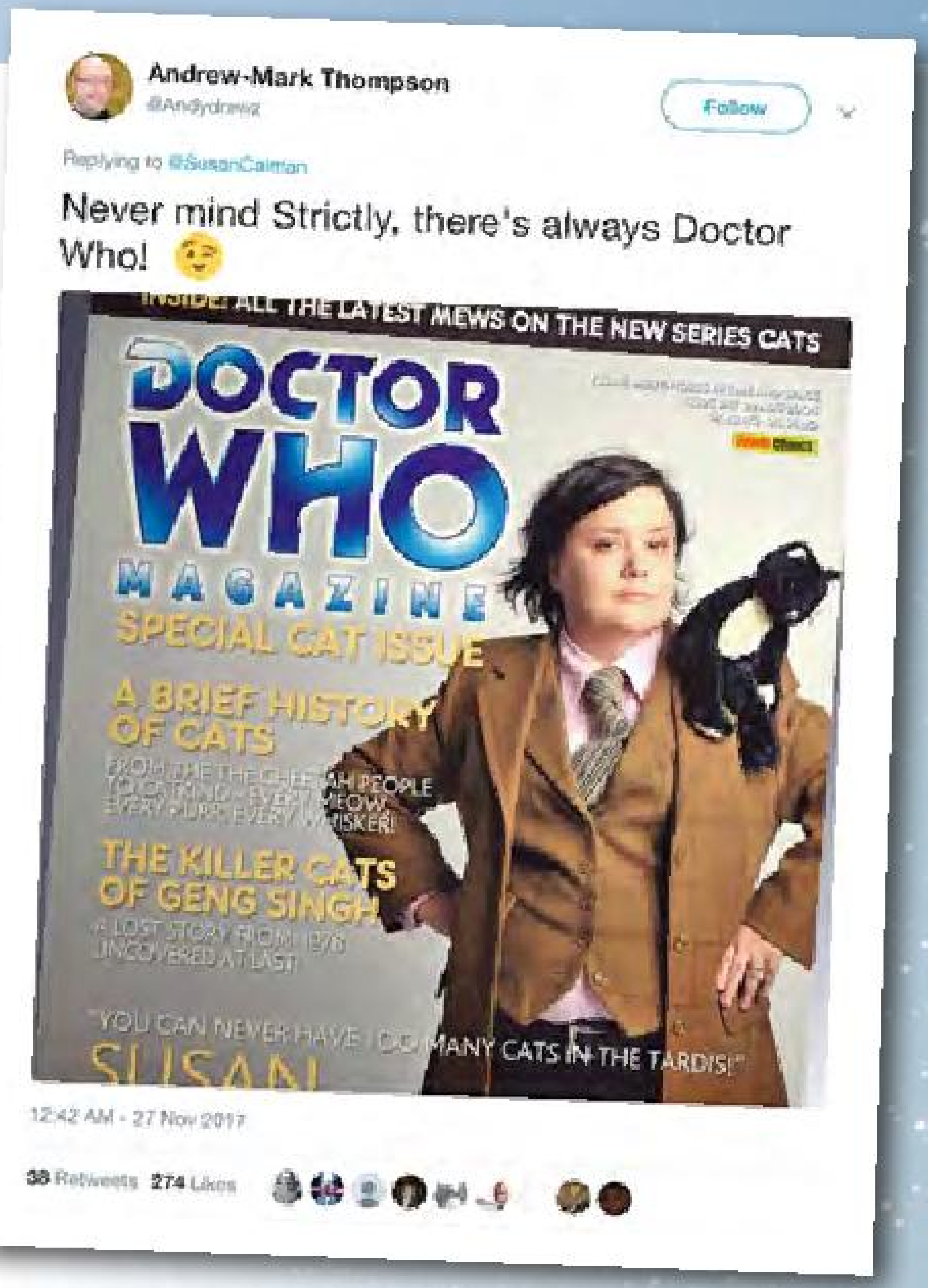
What is it about the Impossible Girl that appeals to Susan? "Clara was a really interesting companion because she had a career – she was a teacher – and she

GIRL POWER

Susan is a passionate rights campaigner for the LGBT community, and one companion in the recent history of *Doctor Who* has been particularly significant for her. "I thought Bill was great. I felt the way they dealt with her sexuality was fantastic. For me it's about representing the world the way it is. It wasn't made a big deal; she just wanted to go out with women. The Doctor didn't mind, she didn't mind, there we go. It just so happens that the companion is gay. It's great to have a primetime show that's so popular that simply represents Britain – or the universe – the way it is, which is with lots of different types of people in it.

"I can't tell you how on board I am with Jodie Whittaker," says Susan happily, moving from *Doctor Who*'s recent past to its immediate future. "I cheered as soon as she was announced, because if there's one person who can do this, it's Jodie Whittaker. She is going to be utterly brilliant. I am Team Whittaker all the way. Again, it's simply about representation. To show a generation of girls that the Doctor doesn't necessarily need to be a bloke is great. I'm so excited for what she's going to do. I'd be delighted to be her companion. I'd be delighted to appear in anything she does. I'd be happy to just stand behind her in a shot in a costume, I do not care. I think she's going to be brilliant!"





Andrew-Mark Thompson
@Andydrewz

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Replying to @SusanCalman

Never mind Strictly, there's always Doctor Who! 😉

INSIDE: ALL THE LATEST MEWS ON THE NEW SERIES CATS
DOCTOR WHO MAGAZINE
SPECIAL CAT ISSUE
A BRIEF HISTORY OF CATS
FROM THE THE CHEETAH PEOPLE TO CATKIND – EVERY MEOW! EVERY PURR! EVERY WHISKER!
THE KILLER CATS OF GENG SINGH
A LOST STORY FROM 1978 UNCOVERED AT LAST
"YOU CAN NEVER HAVE TOO MANY CATS IN THE TARDIS!"
SUSAN

12:42 AM - 27 Nov 2017

38 Retweets 274 Likes

Far left: The Doctor (Peter Davison), Turlough (Mark Strickson) and Tegan (Janet Fielding) hold on as the TARDIS is drawn into a time corridor in Part One of *Resurrection of the Daleks* (1984).

Left: The mock DWM cover tweeted by Andrew-Mark Thompson.

Below inset: Sophie Aldred as Ace.

Below: The Eleventh Doctor (Matt Smith) and Clara (Jenna Coleman) feature in Susan's story.

had relationships with people. She was quite headstrong, very funny, slightly sarcastic at times, didn't put up with any nonsense. She would often call the Doctor out on things, which I thought was quite an interesting situation; she would sometimes be quite headstrong and ignore him. That's a good trait in a companion. She was wonderful.

"I had lots of fun. The Eleventh Doctor and Clara are really great to write for, because it's kind of like writing a comedy dialogue in parts. Their characters are so clearly defined; you know what kind of things they would do in a particular situation. It's because the TV show and its writers are so brilliant that you can write other stories for those characters."

Considering *Clara and the Maze of Cui Palta* is Susan's first ever *Doctor Who* story, did she feel any pressure? "When you're being part of something that's so important to you, there *is* pressure," she admits. "At the same time, it's just the excitement of thinking, 'Goodness, I've finally got to do something for *Doctor Who*!' I was on *QI* at Christmas wearing a TARDIS necklace – I wear my love of *Doctor Who* very firmly on my sleeve."

he Day She Saved The Doctor is being published on 8 March to coincide with International Womens' Day. "I didn't have any idea that was going to happen when I was asked to write the story. I just thought, 'What a really good thing to have the relationships with the women in the Doctor's life coming to the forefront.' It's just such a great show for anyone to watch, but especially for girls – for them to see, especially as the show's come forward so much in the relationship with the companion. It's never going to be quite an equal footing because you're never equal to the Doctor, but at the same time, the writing of the female characters, especially in the modern series, has been great."

"The Eleventh Doctor and Clara are really great to write for, because it's kind of like writing a comedy dialogue in parts."

It seems Susan's *Doctor Who* ambitions are boundless. "After *Strictly*, there's only one item left on my bucket list, which is playing Doctor Who," she declares, laughing. "It's all I have left to achieve, and then I can die happy." So what kind of Doctor would she be? Susan considers for a moment. "Funny and smiley," she says, "but with a dark edge. I like that complexity of a character which is potentially responsible for the death of people, you know? I find that fascinating. I'd probably have a slightly more forward quality, too."

Fans on social media have already mocked up covers of this very publication, declaring: 'SUSAN CALMAN IS THE DOCTOR!' "I absolutely love all that creativity," she says, clearly delighted. "The person who did that **Doctor Who Magazine** thing [@Andydrewz] did it in about five minutes. And he noticed that the poster for one of my shows, where I'm wearing tweed and a tie, was essentially me trying to be Doctor Who. Let's not beat about the bush, that was really me just saying, 'Look! I could be Doctor Who. I could be the Doctor!'"

Susan's 2018 is shaping up to be just as busy as 2017. "My second book will be out in the autumn, which I'm writing just now. My first book (*Cheer Up Love*, 2016) was about the fact I have depression. This one's about kindness and joy in life. I've a number of television projects that I can't talk about, and then of course," she adds wistfully, "I sit by phone, waiting for that call...

"I really hope that *The Day She Saved The Doctor* leads to doing more. My hope is that I'll continue being part of the *Doctor Who* family, writing whatever they want for them. I would do anything for *Doctor Who*. Literally *anything*." **DWM**

The Peter Capaldi Tapes

Peter Capaldi met the press on a number of occasions from 2013, but not everything he said was reported. This collection of previously unseen quotes from those interviews reveals a new side to the man who played the Twelfth Doctor.

FEATURE BY **GRAHAM KIBBLE-WHITE**

"It wasn't what I signed up for. I'd been given the role of Doctor Who and then they more or less immediately said, 'We're going to launch you live on BBC One.'"

It feels like a lifetime ago – and for the Twelfth Doctor, it was. On Sunday, 4 August 2013, Zoë Ball announced Peter Capaldi was to play the Time Lord's next incarnation.

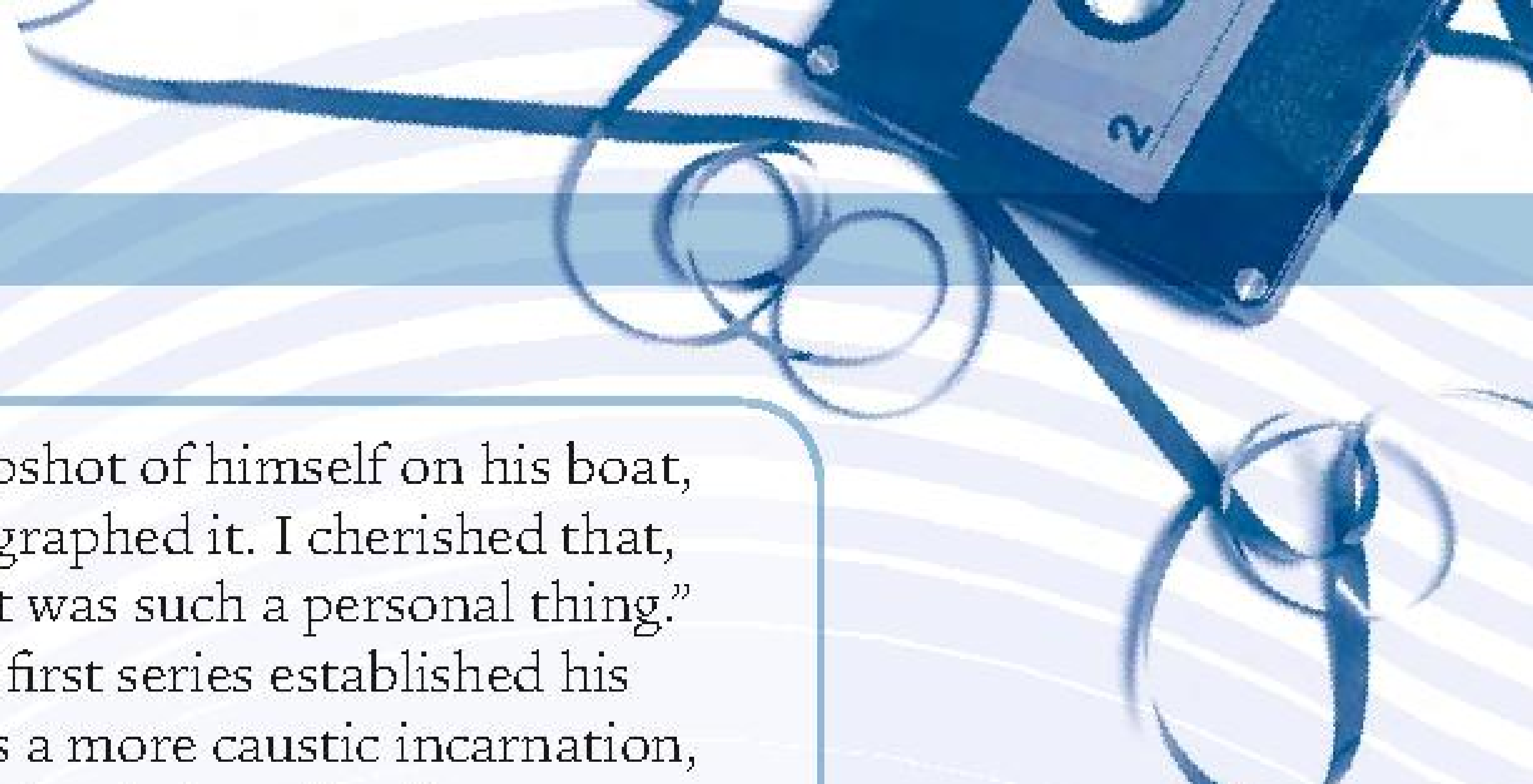
"I thought it was going to be like *Stars in Their Eyes*," Peter reflected later. "'Tonight, Matthew, I'm going to be Doctor Who!'..."

This was his Doctor's introduction to the world. Some words with Zoë, and then little more said in public until he spoke to press at Roath Lock Studios in Cardiff, the following summer.

As the Doctor, Peter's job entailed regular sessions with journalists – mostly in meeting rooms and sometimes in between shooting scenes. Tens of thousands of words spoken, most of which, due to (lack of) page space, never saw print.

Having heard from our new Doctor last issue, **Doctor Who Magazine** is now taking you into those rooms, to capture some of the conversations which accompanied Peter Capaldi's tenure.

> **"Although people may disagree very violently about different aspects of the programme, their affection for it remains very sound and pure."**



12 June 2014

“You can step from the supermarket car park into the Andromeda nebula.”

It’s Peter’s first press day as the Doctor. As with Matt Smith before him, it’s been held back until he’s nearly completed work on his debut series. Here we go:

Is the Doctor you’re playing different from the one you fantasised about as a child?

He laughs gently. “When you’re a kid, you just be whichever Doctor is on. You don’t think, ‘My Doctor would do this!’ because you’re not an actor, you’re a kid. I never had any concept of a Doctor I would play. Even as an actor, it wasn’t something I thought was likely to happen to me.”

Nonetheless, when he was announced to the world, his first instinct was a lapel-clutching tribute to William Hartnell. “The audience applauded for too long,” he explains, “and I thought, ‘I can’t just stand here, what do I do?’ So I did that.”

He continues: “I grew up in the 60s. So, I grew up with *Doctor Who,* The Beatles, *Sunday Night at the London Palladium,* school milk, bronchitis and smog. Little S-buckle belts. *Doctor Who* is part of my DNA.”

He reflects that the things in the series which appealed to him as a child are still part of it today. “It’s this relationship between the domestic and the epic. The dark and the light. The sense that a hand could be extended and you can step from the supermarket car park into the Andromeda nebula. The Doctor appears and takes people deep into the forest where there are monsters. But he will deliver them back into safety at the end… I love monsters. *Everybody* loves monsters. Any show with monsters in it works.”

Although he’s yet to be seen on TV in the role, he is now the Doctor.

“I’m Doctor Who! How did that happen?” he laughs. “Every day is amazing. I feel guilty. My wife says to me, ‘Are you still enjoying it?’ I say, ‘Yeah. Sorry.’”

17 November 2014

“Tom Baker elevates it to cosmic levels.”

roduction completed on this year’s Christmas Special, *Last Christmas,* in October. The schedule didn’t allow for Peter to be interviewed during filming, so a month later, he catches up with press at London’s Ham Yard Hotel.

“Not everybody likes me, and not everybody likes what we’re doing,” he says. “A lot of people do, a lot of people don’t, but they still love the show. And whoever is playing the Doctor becomes the focus for that devotion.”

He believes *Doctor Who* fandom is “a good thing in the world. Although people may disagree very violently about different aspects of the programme, their affection for it remains very sound and pure.”

Peter himself continues to be a fan, albeit with new insight. “I was watching a Tom Baker story and I thought, ‘He, more so than I, has to deal with things that are a little bit cardboard. But he elevates it to cosmic levels.’ It makes you understand much more about previous Doctors, how committed they were and how their truthfulness made it work.”

For this festive story, he’s joined by Michael Troughton. Was there the inevitable discussion about Troughton senior? “Of course! I had his dad’s autograph.”

He confesses that, as a child, he wrote to Patrick Troughton. “Sorry,” he laughs. “Another of my fan letters. Obviously, they used to have little *Doctor Who* pictures – as I do now, to send out to people. But he’d run out, so he sent me a snapshot of himself on his boat, and autographed it. I cherished that, because it was such a personal thing.”

Peter’s first series established his Doctor as a more caustic incarnation, but he makes it clear the character is evolving.

“I think it would be wrong to say, ‘We’ve arrived now.’ That’s certainly not how I feel, and I don’t think Steven [Moffat] or anybody else does. That would be lazy. You have to keep moving.

“And it’s inevitable, I suppose, that when you play Doctor Who, your first season has to be a direct contrast to the previous Doctor. Matt was wonderful, and very accessible. It was natural – and also appropriate to my age and my curmudgeonliness – to be slightly more distant, which I think has worked. But there are more mysteries about him. There are other things that we can yet display.” ►

Opposite Page: The Doctor (Peter Capaldi) goes through his old paperwork in *The Lie of the Land* (2017).

Far left above and inset: Peter Capaldi is revealed in *Doctor Who Live: The Next Doctor* on 4 August 2013.

Left: The Doctor (Tom Baker) gets his teeth into a difficult root in *Nightmare of Eden* (1979).

Below left: Michael Troughton as Professor Albert Smithe in *Last Christmas* (2014).

Below right: Holding a festive orange in a publicity shot for *Last Christmas*.

Above left: Peter approved of the monsters in *The Zygon Invasion*/*The Zygon Inversion* (2015).

Above right: Posing with a young fan at the *Doctor Who* Festival in 2015.

Below, left to right: Some of the many characters that the Twelfth Doctor encountered in his travels: Professor Smithe (David Troughton) in *Last Christmas*; Osgood (Ingrid Oliver) in *The Zygon Invasion*; Rassmussen (Reece Shearsmith) in *Sleep No More* (2015), Bill Potts (Pearl Mackie) in *The Pilot* (2017) and Missy (Michelle Gomez) in *Dark Water* (2014).

2 June 2015
"I have a sackful of guilt."

n location for *The Zygon Invasion*/*Inversion* two-parter, at a former Royal Navy Propellant Factory in Caerwent, Wales. Peter Capaldi enters the room.

"Aren't they good?" he says, referring to the shape-shifting aliens who've been chasing him around all morning. "I worked with the man who originally designed them, Jim Acheson. I was in the film *Dangerous Liaisons*, in which he'd created all these fabulous 18th-century costumes for Glenn Close and John Malkovich. All I wanted to do was talk to him about Zygons!"

As ever, there's fascination in how Peter modulates his dual instincts for *Doctor Who*. "Those two bits of me are welded together, the fan and the grown-up professional actor," he explains. "Well, the not-very-grown-up professional actor. I just look at the material from the point of view of how I can make this work. But at the same time, I'm always excited. I don't get giddy or breathless, but there is a very warm, honey-ish feeling when you walk into a room full of Daleks, or you see the Zygons.

"I always think the fan relationship with *Doctor Who* is kind of intimate, even though it's a massive brand and there are millions of viewers all over the world. I carry that with me. I have my own relationship with it. I couldn't be gushing. Everyone would hate me if I turned up each day and went, 'Ooh, look, here's another rubber monster, how fantastic!' Although I do feel like that..."

His connection with, and kindness towards, fans is remarkable. He downplays it. "To be honest I don't think I do more than Matt or David [Tennant]. It's just that we live in a new age where this is all communicated and reported."

However, it comes with an anxiety. "You walk around with this sense of a constant mountain of letters and stuff you can't deal with. You can't get around to everybody. I do little drawings sometimes just because I doodle, and it seems slightly more personal. It's the great privilege of the job, in the sense that you know that you can make people quite happy just by showing up. And they're very forgiving – they don't ask much of you.

"I know what it's like to be a fan, and I know how important it is, which is why I have this sackful of guilt, because I simply can't do everything. I do what I can, but to be honest there's probably going to be a time where I'm going to have to pull back..."

Carole Ann Ford – who played the Doctor's granddaughter Susan in the early 1960s – visited the recording of the 2014 Christmas Special. "It's important for someone like Carole Ann that she knows how respected she is," explains Peter. "I can see it from the point of view of a fan and as an actor. So, what was it like performing in the 1960s, and to go to Vidal Sassoon and get your hair cut and work with Verity [Lambert, *Doctor Who*'s first producer]? What jobs did you go onto?

"I have a respect for her as an actor. But also her place in the show is key. She's also 'my' granddaughter, and I'm fascinated by that. I always think that's one of the most haunting elements in the show, William Hartnell and her, and I just wish we could somehow echo that or bring her back..."

FELLOW TRAVELLERS

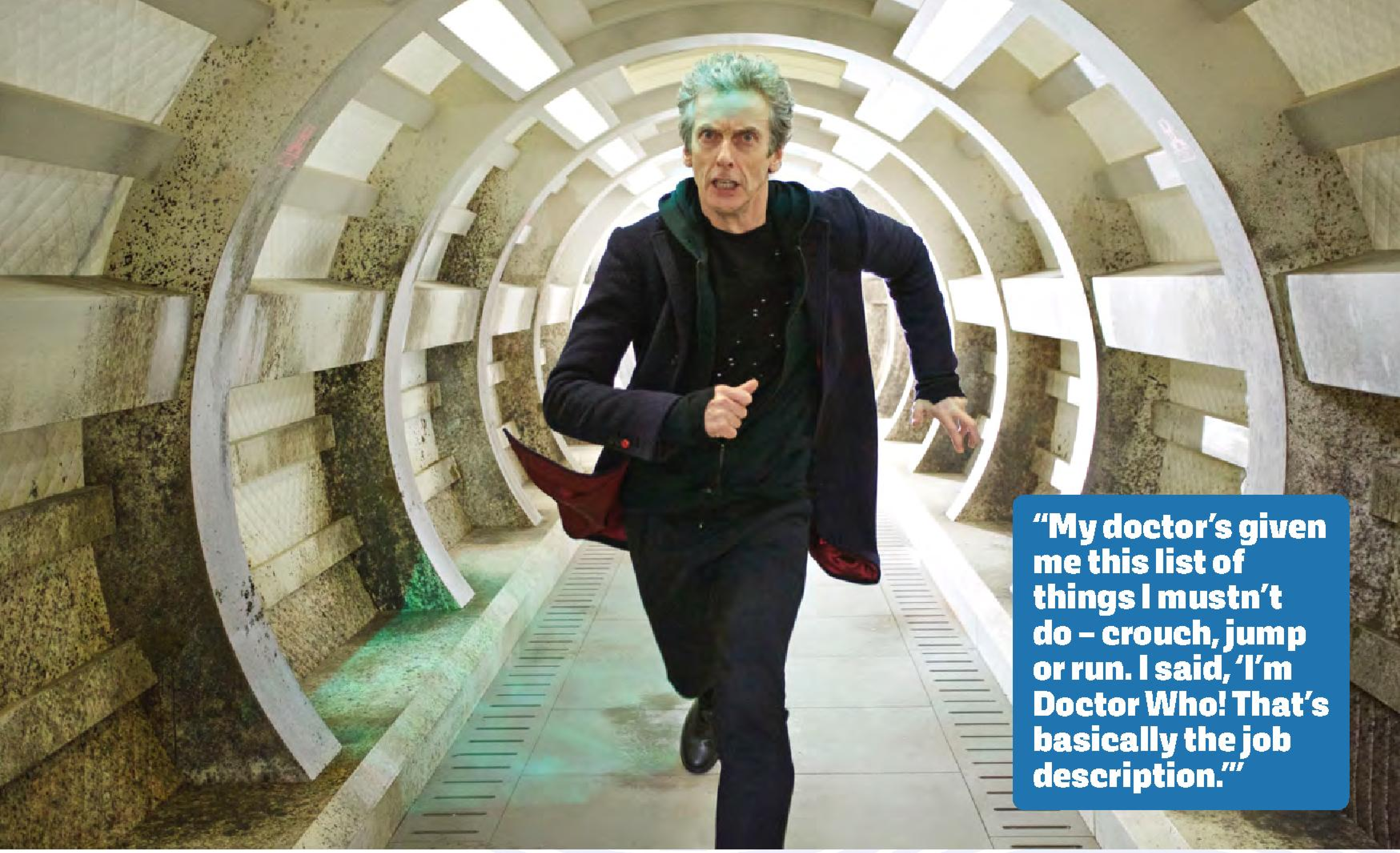
Michael Troughton (Professor Smithe in 2014's *Last Christmas*)
"There's such an expectation every time the Doctor changes. Peter's fulfilled it 100 per cent. The reason is, like my dad [Patrick Troughton], he's an incredibly talented actor. He has the experience to understand the subtleties of creating a new character."

Ingrid Oliver (Osgood)
"There's a theatricality to Peter's Doctor, while being completely believable. It feels very classic. He has these huge speeches and he'll do it one way, then he'll do it a completely different way. He's amazing."

Reece Shearsmith (Rassmussen in 2015's *Sleep No More*)
"Peter said it's the best part he'll ever have. But in some ways it's terrifying, because it's an amazing gamut of emotion, situation, scenarios and characters he has to navigate from week to week, and try to keep that fresh and stark. But he's brilliant at it."

Pearl Mackie (Bill)
"He's been so generous with his time and the way he approaches scenes. We rehearse them in quite a lot of detail and he's always asking, 'Did that work for you?' He wants to hear the ideas I have. I was really surprised and pleased."

Michelle Gomez (Missy)
"The last few years of being Missy, and being able to play opposite Peter, and being his Master, was a perfect dynamic. It really caught fire. I felt like the two of us were working on deeper levels than just good and evil."



> **“My doctor’s given me this list of things I mustn’t do – crouch, jump or run. I said, ‘I’m Doctor Who! That’s basically the job description.’”**

6 November 2015

“These monsters have to be blown up by lunchtime.”

It’s the day before *The Zygon Inversion* airs on BBC One, and members of the press meet with Peter at New Broadcasting House in Central London.

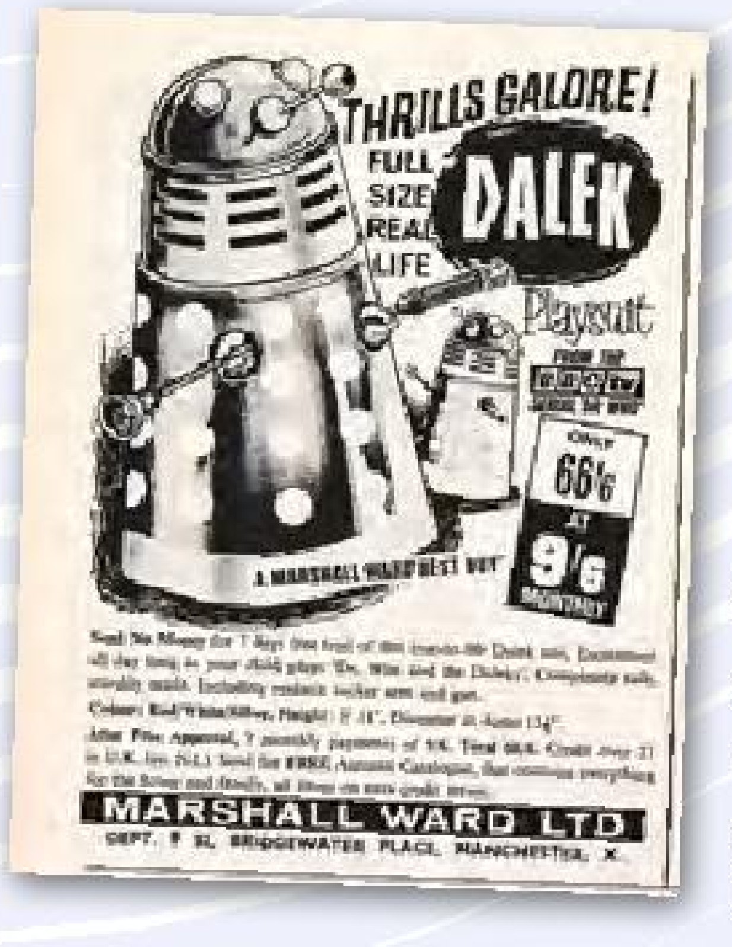
“Excuse this silly thing,” he says, gesturing at his walking stick. “It’s becoming an affectation. My wife had to stop me buying one with a gold demon’s head on top. I’ve had exactly the same injury Matt suffered. The first time I met him, he was on crutches. I asked, ‘What happened to you?’ and he said, ‘This show!’

“He tore the meniscus in the knee – and now I have. I think it’s something that happens when you run down corridors and suddenly pivot at the end. My doctor’s given me this list of things I mustn’t do – crouch, jump or run. I said, ‘I’m Doctor Who! That’s basically the job description.’”

With the first half of Series 9 already out there, Peter is able to talk with candour about Julian Bleach, who reprised the role of Davros in *The Magician’s Apprentice*/*The Witch’s Familiar*. “I had a hoot with Julian, but I wouldn’t know what he looked like, because all I ever saw of him was Davros. He speaks like Davros too – I don’t know if that’s something they taught him at RADA. But he’s terribly interesting. I’d say, ‘What have you had for your lunch today?’ And he’d reply, ‘Corned beef.’ Being an actor who’s been on tour a lot, he always travelled with a pack of safety food, which included a tin of corned beef. I liked that.”

The consensus is Peter’s Doctor has mellowed. “We did feel he’s a little more used to himself now, so let’s warm him up. I always felt he loved the position he was in, that it was really exciting to travel through time and space. It’s a very stimulating and wonderful job he has. But every Doctor changes over the seasons.”

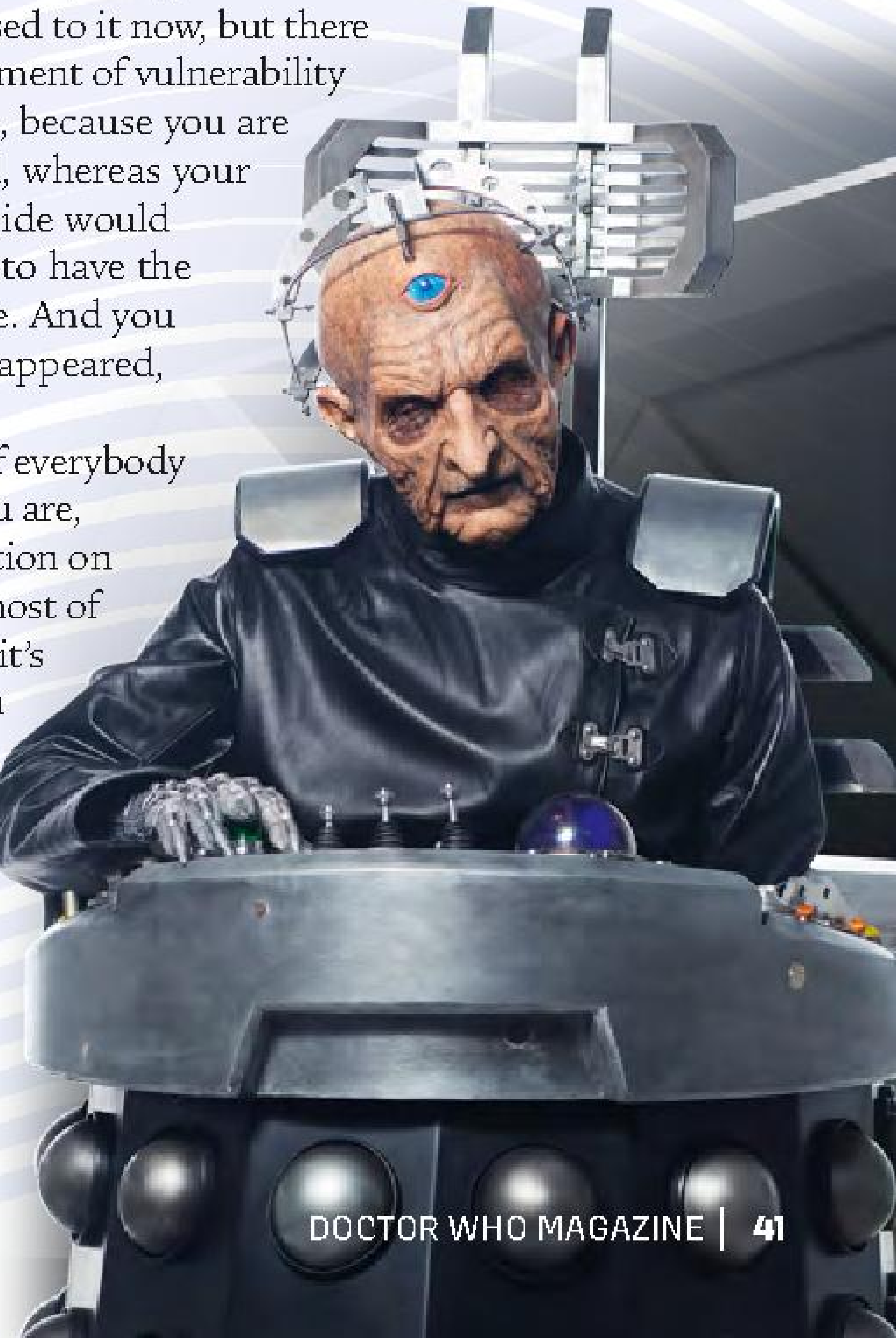
Nevertheless, Tom Baker once stated the Doctor was not truly an acting role, because there was no character development. “Well, we have to listen to what Tom Baker says, because he would certainly know. Although I don’t think it’s necessarily what he means. His Doctor didn’t just maintain the status quo. But he might be talking about the mechanics of the programme-making, whereby you have to do 26 episodes and keep it all going. You could feel on one particular day that you want to be Robert De Niro, but you don’t have time because these monsters have to be blown up by lunchtime. I sort of see what he means. But I think he speaks in riddles.”



Talk of the upcoming Christmas Special, *The Husbands of River Song*, leads to questions about the kind of *Doctor Who* gifts Peter received as a child. “I grew up during Dalekmania. My parents bought me a Dalek costume. When you took it out, it was a dome and a plastic skirt, with circles drawn on it, and two holes that you stuck your hands through. My mother also always used to buy me the *Doctor Who* annual. In fact, she did until quite recently as a sort of joke! Which is why I have this huge collection.”

Is it weird to see himself now adorning those books? “It *is* odd. I mean, being famous. I’m more used to it now, but there is an element of vulnerability about it, because you are exposed, whereas your animal side would like you to have the opportunity to hide. And you can’t. If a predator appeared, I’d be done for.

“But that’s only if everybody cares about who you are, which is a presumption on my part. Possibly, most of them don’t. In fact, it’s almost a relief when that’s the case. I was at my physiotherapist the other day. He said, ‘I don’t really watch *Doctor Who*.’ I said, ‘Thank God for that.’” ►



Above: The Doctor, running down a corridor, in *Under the Lake* (2015).

Left: A 1965 advert for the Berwick Toys Dalek. Peter had one of these playsuits as a boy.

Below: Davros (Julian Bleach) in *The Witch’s Familiar*.

Right: Signing autographs for fans in Cardiff at the premiere screening of *Deep Breath* in 2014.

Inset: David Suchet played the Landlord in *Knock Knock* (2017).

Below: Recording the scene where Bill says goodbye to her dying friend in *The Doctor Falls* (2017).

Bottom: On the floor to record a scene for *The Return of Doctor Mysterio* (2016).

Opposite page below, clockwise from far left: Axons in *The Claws of Axos* (1971); a Menoptera and a Zarbi in *The Web Planet* (1965); Azal (Stephen Thorne) in *The Dæmons* (1971); an Ogron in *Day of the Daleks* (1972); a Mondasian Cybermen from *The Tenth Planet* (1965); and a Chumbley from *Galaxy 4* (1965).

26 September 2016

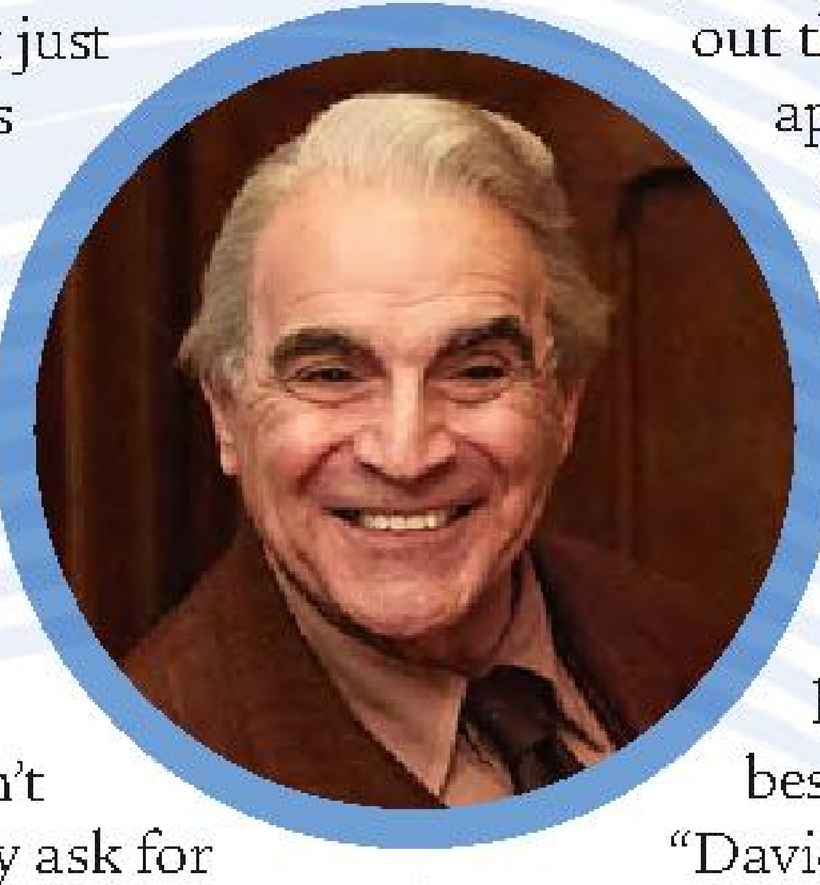
"How do you constantly do the same thing?"

It's been nearly a year since we were all together. There's been no new run of *Doctor Who* in 2016, but production on the 2017 series is underway. Right now – an adjunct. Peter Capaldi is shooting the Christmas Special, *The Return of Doctor Mysterio*, which will air first.

The episode riffs on superhero films. "Can you imagine? If you're in *Midsummer Murders*, you never get the chance to watch someone fly into a skyscraper and then pick up a girl and soar off," Peter says dreamily.

Even though the programme has been out of the public eye, he reports, "I seem to be more recognised now. I can't figure out how that works. It just doesn't seem to diminish. It's not that I don't like being well-known, but some days you'd like to quietly pop to the shops and not have conversations. But, no, it seems as potent as ever.

"I get into a panic because I think I mustn't disappoint people, but I don't know what to do. Often they ask for hugs, and I can feel them shaking. I just hope... I hope I give them a good time by talking to them."



He knows whereof he speaks. "I was in a restaurant a couple of months ago and someone said, 'That's Ray Davies from The Kinks.' I thought, 'God, I've *got* to say hello to him, because he's a genius.' I was so nervous, and it was good, because I thought, 'This is what kids must go through when they meet Doctor Who.'"

It's yet to air, but news is already out that Peter's recorded an appearance for the spin-off show, *Class*. "It was odd, because I'm used to being Doctor Who in *Doctor Who*. So it's strange to go onto another set where everybody knows each other and they all have their little jokes. I had to be on my best behaviour.

"David Suchet was a guest on our show just recently [to record 2017's *Knock Knock*] and it was interesting because he played his role with such commitment and seriousness and rigor.

"This is only my third year of *Doctor Who* and he did 25 or so on *Poirot*. I said, 'You'll have to give me some tips on how you do the wrap-ups at the end of the episode; stuff like that.' Episodic television that has a long life has some problems. Certain kinds of acting issues that you only discover the longer you do it. It was very useful to have someone who's been around the block who could help."

In four months' time, Peter will confirm he's leaving *Doctor Who*. "You have to give the audience what they want, but at the same time you have to do that with a full heart and spirit. How? How do you constantly do the same thing? If they like me, whatever it is, we didn't arrive at it by phoning it in. We tried lots of different things. So, we have to continue doing that, but at the same time, give them what they want. It's *hard*."

This leads to a discussion on the series' inherent strengths. "There's something potent about the death motif. People are fascinated by the fact the Doctor is a character they can bond with, who is extinguished and they then have to go through that whole process again. There's something in that which is very deep. I don't know what it is... although I don't think BBC Worldwide would be happy with me saying: 'The death motif. You can have that for the DVD cover!'"

> **"I seem to be more recognised now... I get into a panic because I think I mustn't disappoint people."**

14 February 2017
"I like to move on."

roduction continues on *Empress of Mars*, but right now Peter's kicking the red dust off his shoes as he sits down to talk about his final year on *Doctor Who*. This will be his last such encounter. He'll decline one further opportunity when a press day is arranged for *Twice Upon a Time*.

The fact he's leaving at Christmas hangs in the air. Does it change how he attacks the role? "I think so," he says. "But I've never been one to rest on my laurels, and in a way, one of the reasons I'm going is that it's hard to sustain this level, this volume of work, with a high degree of creativity. So, yes, I do want to make a more visceral engagement with the Doctor, as I see him."

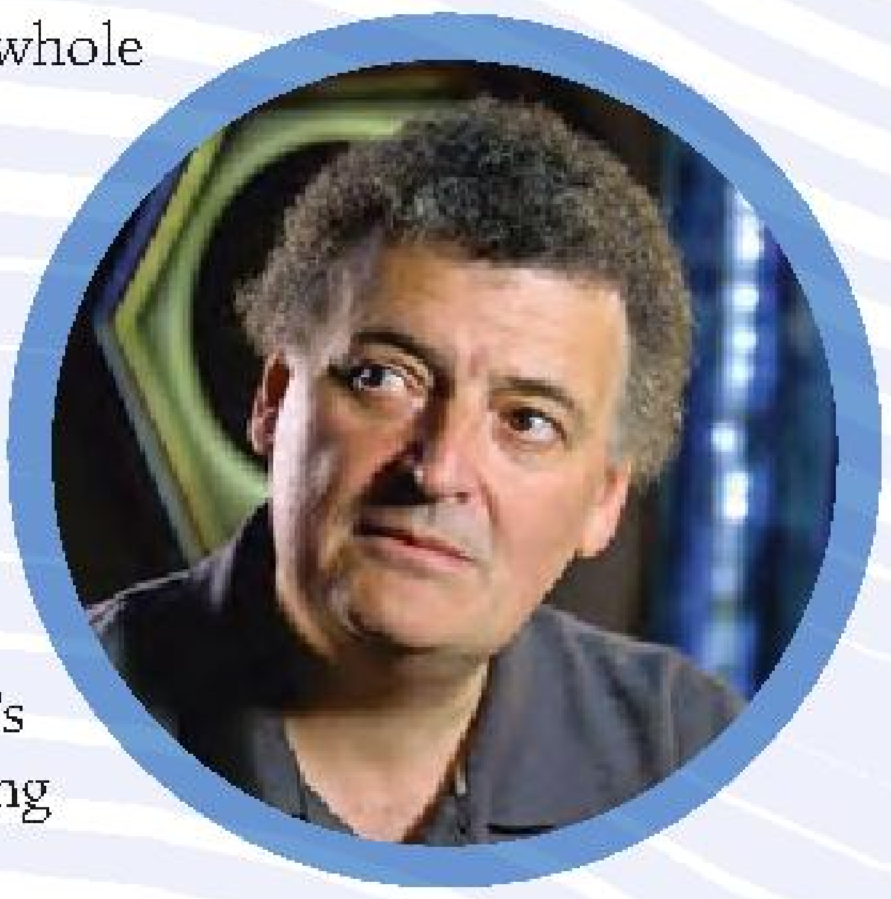
He's asked if, during his time, he's ever queried a script, and its representation of the Time Lord. He shakes his head. "The idea that you have a very solid idea of who the character is, and how they conduct themselves, is a bit of an illusion. The writers write their idea and then I try to act mine. I tend not to change lines, because I think it's a bad habit and it's unnecessary. Anyway, I'm not always right. I just give it a go and see what happens."

As for leaving: "I didn't want to make that decision for a long time, because it's so much fun. But I've never really been in anything for any length of time, so I found it hard to constantly be doing, not the same thing… but I like to move on. In a way, *Doctor Who* is a brand. It's high-density, because there always seems to be something you have to do, in addition to the acting. You have to be a representative of the show and the BBC and all that sort of stuff. It's an added responsibility."

He says he takes satisfaction from the work he's created, alongside Steven Moffat. "Yeah, I think we've done great stuff and I think Steven's fabulous. I don't know why people have a go at him. I just don't get it. He's a brilliant writer. The fact of the matter is, any drama that's making 12 episodes a year with these budgets and under these circumstances – not every one of them is going to be fantastic. Certainly, not every show is going to be to everyone's taste, because fandom is so rich and diverse, you're guaranteed to be disliked by a whole pile of people somewhere.

"But I think Steven's done amazing stuff. To push the envelope of what *Doctor Who* can be, while hanging on to it, is hard. Especially when it's so successful it becomes a victim of its own success. Because, as a brand, it's encouraged to do the same thing over and over again…"

Time is up. However, as Peter Capaldi leaves the room, there's an opportunity to sneak in one last question. How would he like his Doctor to go out? It prompts one last smile: "I think, fighting." **DWM**



Top left: The Doctor negotiates peace between Martians and Victorians in *Empress of Mars* (2017).

Top right: Preparing for the end in *Twice Upon a Time* (2017).

Above: Showrunner Steven Moffat.

OLD MONSTERS

Which old monsters would you like to see return, Peter?

"I'd quite like the Axons to show up again, but with modern CGI and make-up. And I think it's a while since we've had a cult, like the one in *The Masque of Mandragora* (1976). I like the little overlap between *Doctor Who* and Hammer horror." (2014)

"Often, if I'm asked that question, I pick the most obscure one, like the Chumblies! But I would like the Dæmons. They're a bit black magick-y. And, of course the Mondasian Cybermen who I crusade for, because I think they would be quite terrifying." (2015)

"The Zarbi and Menoptera, which were bravely attempted in the early days, with great imagination but not much budget. I'd also like to see the Ogrons turn up. Any monster, really, that you can blow up!" (2017)

BREAKFAST WITH THE DOCTORS

In December, the charity Comic Relief arranged a memorable event attended by six lucky fans. Emma Freud explains how she managed to unite seven Time Lords, two companions and a showrunner for this unique fundraiser.

INTERVIEW BY **EMILY COOK**

On 14 December at 10.47am, Red Nose Day director Emma Freud tweeted: **'I have some very very very very exciting news. If you like Doctor Who...'**

After several clues – which included photos of Steven Moffat and a TARDIS – Emma tweeted again: **'For @rednoseday we held a raffle to have breakfast with 7 Dr Whos. It's today! *#RNDbreakfastofdoctors*'**

This extraordinary prize was announced last March as part of a fundraising auction and raffle for Red Nose Day 2017, in aid of Comic Relief. "My friend Emma Kennedy and I were brainstorming potential prizes," recalls Emma. "She said, 'You know what would raise more money than everything else put together? A chance for fans to meet lots of Doctor Whos. But it's never been done before and I guess it would be literally impossible.'"

Emma nevertheless decided to take on the challenge. "I instantly started to plan," she says. "The first Doctor I got in touch with was David Tennant, as he's an honorary trustee of Comic Relief; an amazing ally, and has made more money for our projects than almost anyone else in the UK. He instantly said yes. Next I asked Matt Smith because he'd foolishly given me his phone number when Richard [Curtis, Emma's partner and Comic Relief co-founder] and I worked with him on *Vincent and the Doctor* [the 2010 Eleventh Doctor episode which Richard wrote and Emma script-edited]. When he agreed, I asked Peter Capaldi who said yes within seconds, and after that everybody else agreed as well."

Alongside David Tennant, Matt Smith and Peter Capaldi, the final line-up of Doctors included Colin Baker, Peter Davison, Sylvester McCoy and Paul McGann – the first time in the show's history that these seven Doctors had appeared together. "As each new Doctor agreed to join the meal we got more and more excited," says Emma. "We chose a breakfast as it felt like the most appropriate meal for busy Time Lords. However trying to find a day when all seven Doctors were available was almost impossible. We started working on a date in May, and it took until November to agree."

The breakfast eventually took place on Thursday 14 ►

> **"As each new Doctor agreed to join the meal we got more and more excited."**
> EMMA FREUD

Opposite page: Colin Baker, Sylvester McCoy, David Tennant, Peter Davison and Matt Smith. Photo © Rankin.

Above: Seven Doctors gather for breakfast. Photo © Emma Freud.

Left inset: Peter Capaldi joins the breakfast via iPad. Photo © Emma Freud.

Below left: Emma welcomes Sylvester. Photo © Emma Freud.

Below centre: Matt chats to Paul McGann. Photo © Emma Freud.

Below right: Freema Agyeman and Peter Purves are waiters. Photo © Emma Freud.

Above left: Emma and Richard Curtis greet Sylvester McCoy. Photo © Emma Freud.

Above right: Peter Davison, sitting next to David Tennant, poses for a fan's photo. Photo © Rankin.

Right inset: Prizewinner Michael Tobin snaps a selfie with iPad Peter Capaldi. Photo © Rankin.

Below left: Prizewinner Tony Barrett (right) and his brother Daniel (left) take a selfie with Matt Smith... Photo ©Tony Barrett.

Below centre: ... and a selfie with David Tennant. Photo ©Tony Barrett.

Below right: The white chocolate TARDIS cake. Photo © Emma Freud.

◄ December, and Emma live-tweeted the whole thing. **'Peter Capaldi isn't in England, but he is with us for the *#RNDbreakfastofdoctors*... he beamed in to the head of a mannequin of his Dr Who costume, VIA SPACE. Typical Doctor.'**

"Peter Capaldi and Paul McGann were unexpectedly filming so they could only join via Skype," Emma explains. "But to keep their presence there, we put iPads onto mannequins wearing their original outfits and laid two places for them at the table." The other five Doctors were all there in person and Emma tweeted as they arrived...

'Sylvester McCoy and Colin Baker are IN THE BUILDING.'

'And another... the legend that is Peter Davison has arrived.'

With the Seventh, Sixth and Fifth Doctors present and correct, Eleventh Doctor Matt Smith materialised next (**'Oh hello Dr Handsome...'**). And last but not least: **'David Tennant has landed. With red hair for Red Nose Day?'** Emma tweeted, commenting on the Tenth Doctor's unusual barnet. Did Emma ever find out if his hair was specially coloured for Red Nose Day? "I would love to say yes," she says. "He actually had it dyed for a part he's playing at the moment. But let's pretend he did it for us, eh?"

The location for the breakfast was The Wolseley, a luxury restaurant in Piccadilly, London. "The Wolseley very kindly offered to host the entire event without charging us a penny," says Emma. "And the legendary photographer Rankin agreed to come and photograph it for free as well. The kindness and generosity of these remarkable people has taken my breath away."

On offer for breakfast was "a choice of immaculate bacon rolls, smoked salmon with scrambled eggs, pastries, croissants, eggs benedict, fruit and granola – and for pudding the kitchen made us a replica TARDIS completely of white chocolate. It was beautiful. The Wolseley was magnificent. There's

ONCE IN A LIFETIME

The lucky breakfast guests included Tony Barrett from Toronto in Canada. "I heard about the breakfast and saw there was an auction happening, but knew the winning bid would be way past my spending limit. Then I saw the lottery for the prize draw on the *Omaze.com* site. With Omaze events, the amount you donate gives you more entries in the draw. I paid $20 for 250 entries. I later found out that the Omaze lottery raised $675,000 for Comic Relief, so I figured I had a one in 60,000 or so chance of winning."

Omaze video-called Tony in early to June to reveal that he was a winner (go to *tinyurl.com/WinnerTony* to see his reaction). "I was absolutely stunned to find out I'd won. I'm a huge *Doctor Who* fan so knew this really was a once-in-a-lifetime dream prize. I've followed the show devotedly since the early 1970s – I've got the first issue of **Doctor Who Magazine** somewhere in my basement! As I was the North American winner, I got to bring a guest along. I picked my youngest brother Dan, as he's also a big fan."

Of the other guests, Tony tells us that "one lady had won the spot intending to give it to her daughter, only to find the competition was for over 18s, and another lady had been gifted the spot by her husband. The guy who'd won the auction bid paid £15,000! He was a big supporter of Comic Relief."

POLICE PUBLIC CALL BOX

nowhere in London that's better for a really special breakfast."

With so much food to serve to the guests and the Doctors, Emma called in some assistance. "For the event itself, a tiny team at Comic Relief stepped in ran it brilliantly. But two days before the breakfast I thought we might need more help serving the scrambled eggs, so I asked two *Doctor Who* assistants to join us as waiters."

She tweeted: **'You can't have a breakfast without someone serving it… meet our waiters… Peter Purves (companion to Dr number 1) and Freema Agyeman (companion to Dr number 10).'**

How did Emma get Peter and Freema on board as waiters? "I went to Twitter to ask if anybody had Peter Purves' email address – he was an assistant to the First Doctor, and a particular hero of mine from his *Blue Peter* days [Peter was a *Blue Peter* presenter from 1967-78], so I was keen to invite him."

On 8 December, while in the final planning stages for the breakfast, Emma posted a request on Twitter: **'Has anyone got a way of me getting in touch with Peter Purves?'** 'I know him and his agent' one person replied. 'I can get you his email/phone number he's a neighbour of a friend' said another. ('Why didn't you come to me first?' responded current *Blue Peter* presenter Lindsey Russell.)

"Four people got onto the case for me, and within ten minutes I had his address. He said yes that day," Emma recalls. "Next up I tried Freema Agyeman, as she's a wonderful actress with such a beautiful personality that I thought she wouldn't mind being asked to do something so bizarre. Peter had been a waiter in his teens and wasn't fazed at all. But Freema had never done anything like it, so had to take some direction from The Wolseley staff." ►

> **"Peter Capaldi and Paul McGann were unexpectedly filming so they could only join via Skype."**
> EMMA FREUD

Above left: Colin Baker and Sylvester McCoy take their seats for the meal. Photo © Emma Freud.

Above centre: Freema poses with four of the Doctors.

Above right: Prizewinner Daniel Barrett enjoys the conversations at the breakfast table. Photo © Rankin.

Below: The six prizewinners (from left to right): Daniel Barrett, Phil McMullen, Michael Tobin, Tony Barrett, Clare Attfield and Sinead Clacy join the Doctors for breakfast. Photo © Rankin.

BREAKFAST BANTER

"I don't think we got much sleep the night before the breakfast," says Tony Barrett. "We were up super-early to get ready. Our driver got us to The Wolseley way too early, so we had to walk around outside for about 30 minutes.

"In the breakfast room, I was seated opposite David and Peter and could easily talk across to Matt and Sylvester. My brother Dan was right next to iPad-Peter [Capaldi] who showed us the view outside his window of the sun coming up in Glasgow.

"The Doctors were all such nice guys and easy to talk to. There was lots of friendly banter between them. Matt teased David that he was an online favourite to play the next *older* incarnation of Prince Philip in [Netflix drama] *The Crown*. David just laughed. My brother mentioned to Sylvester and Colin that we'd watched *The Five-ish Doctors* again the night before. To his delight, Sylvester dropped 'I was in *The Hobbit*, you know' into conversation. I also talked to Peter and David about *The Five-ish Doctors*. I told Peter he should write more comedy. David agreed! It was surreal sitting across the table from faces we were so familiar with, yet never met before, having quite casual and interesting conversations.

"Once breakfast was finished, Richard Curtis thanked the actors for their time and the winners for their donations. Then lots of selfie-taking ensued. I even took photos of Freema with some of the Doctors on her phone, a couple of which I see she's posted on her Instagram.

"By the time my brother and I made it back to our hotel we were already asking ourselves if the breakfast had really happened. The whole experience was just brilliant!"

Above left: Steven Moffat and Richard Curtis chat upon arrival. Photo © Emma Freud.

Above right: Freema Agyeman and David Tennant are reunited. This photo was taken by prizewinner Tony Barrett and posted on Freema's Instagram page.

Far right: David Tennant stands alongside Comic Relief co-founder Richard Curtis. Photo © Emma Freud.

Below: Matt Smith with prizewinner Clare Attfield and her daughter. Photo © Rankin.

◄ Of course, the main purpose of the event was to raise money for Red Nose Day projects. This was achieved through the members of the public who donated and applied to be guests at the breakfast. As Emma explains, "We ran both an auction for a place to go to the highest bidder, and a raffle in the UK and the USA for the other five seats. So in the end, around the table were seven Doctors, six winners, two assistants, Richard Curtis, and as a gorgeous surprise Steven Moffat joined us as well. The prizewinners all had the happiest time. The Doctors chatted to everyone, signed everything, gossiped and laughed from start to finish. It was an amazing morning.

"Thanks to the brilliance of the companies who ran the raffle and auction – Givergy in the UK, and Omaze in the USA – the event raised over £600,000. I mean, can you believe it? It was about ten times more than our predictions!

> **"The event raised over £600,000. Can you believe it? It was about ten times more than our predictions!"**
> EMMA FREUD

"The money raised will be spent brilliantly on our projects dealing with the root causes of extreme poverty in the UK, the USA and all over the world," Emma continues. "There are thousands of people whose lives will be turned around by this cash – through micro credit, business loans, finding homes for homeless kids, giving life-saving vaccines, putting children into school... The money raised is miraculous really – and there is no other TV programme I can imagine which could have created this amazing total. What an astonishing fanbase."

Summing up the event at the end of the morning, Emma tweeted: **'Greatest breakfast of my life. Never had a meal which has transformed so many thousands of lives. Thank you excellent Doctors, noble companions, @omaze and @GivergyUK for raising £600k for @rednoseday projects. My heroes. #RNDbreakfastofdoctors'** **DWM**

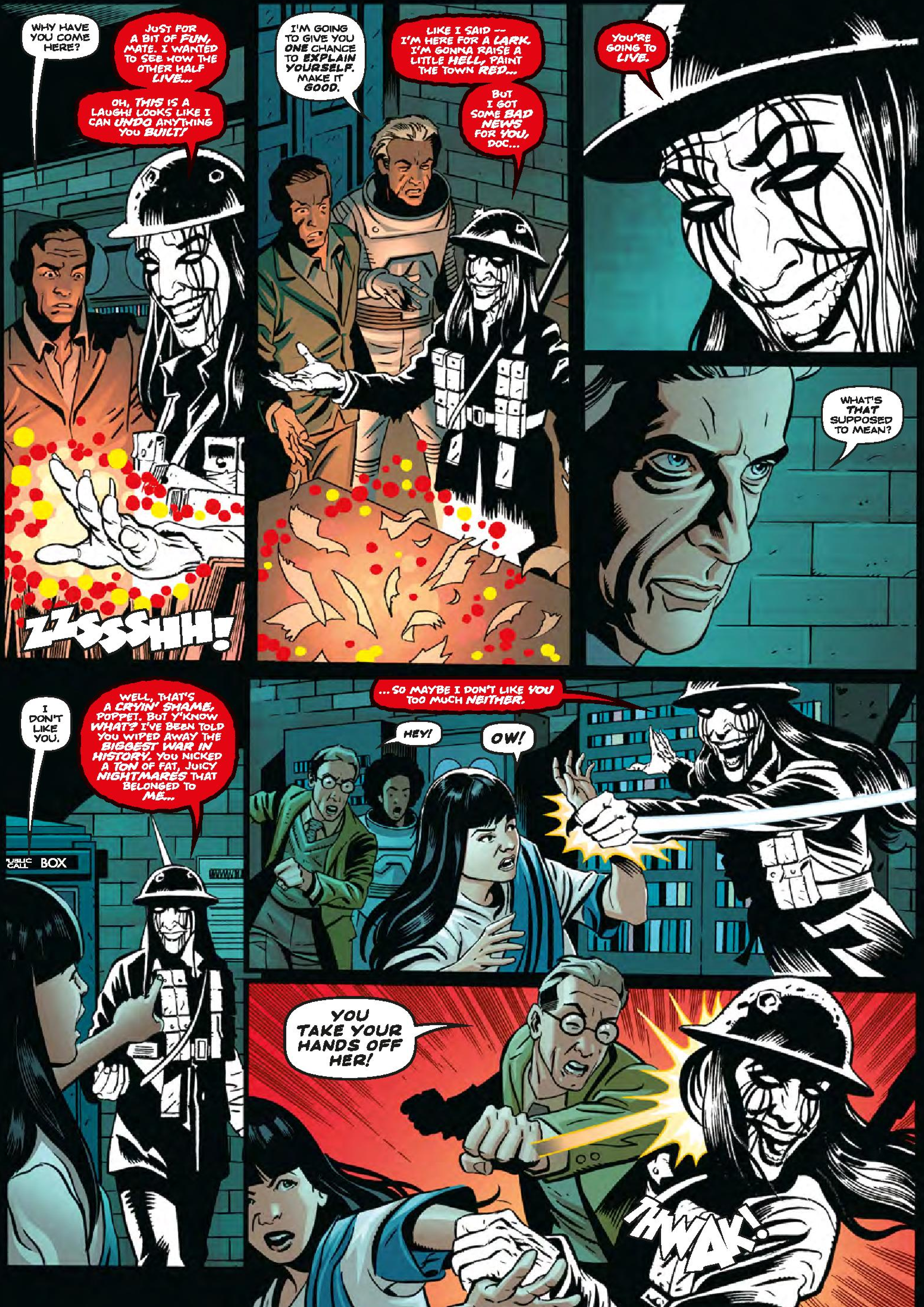
You can follow Emma Freud on Twitter at @emmafreud. For more information about Comic Relief and to find out how you can support it, visit www.comicrelief.com

The Phantom Piper

PART FOUR

SCOTT GRAY ~ Story · MARTIN GERAGHTY ~ Pencil Art
DAVID A ROACH ~ Inks · JAMES OFFREDI ~ Colours · ROGER LANGRIDGE ~ Lettering
PETER WARE & MARCUS HEARN ~ Editors

IN A CHAMBER ON THE MOON, A VOICE LIKE BREAKING GLASS IS HEARD...
OH, THIS IS SWEET! YOU DO GOOD WORK, GUV'NOR!
DON'T REALLY FOLLOW THE MATHS, BUT CAN'T ARGUE WITH THE RESULT! A PROPER BODY AT LAST!
AT THE RISK OF REPEATING MYSELF: WHO ARE YOU?
DON'T MESS US ABOUT, DOC! WE'VE HAD SOME TIMES, YOU AN' ME, EH? WHEN YOU WAS IN THE TRENCHES... LYIN' IN ALL THAT BLOOD AN' FEAR AN' DEATH...
YOU DREAMT OF ME.
YOU'RE A CREATURE FROM THE DREAM-SPACE.
MATE, I'M THE KING OF THE DREAMSPACE! WHEN ALL THE LITTLE SOLDIERS CRY OUT IN THE NIGHT TO THEIR MUMMIES, I'M THE ONLY ONE LISTENIN'.
I WAS THERE WHEN TROY BURNED...
WHEN THE PLAINS OF CULLODEN WERE SCREAMIN'...
...WHEN THE SOMME RAN RED.
I'M THE DREAM OF WAR!


WHY HAVE YOU COME HERE?
JUST FOR A BIT OF FUN, MATE. I WANTED TO SEE HOW THE OTHER HALF LIVE...
OH, THIS IS A LAUGH! LOOKS LIKE I CAN UNDO ANYTHING YOU BUILT!
ZZSSSSHH!
I'M GOING TO GIVE YOU ONE CHANCE TO EXPLAIN YOURSELF. MAKE IT GOOD.
LIKE I SAID -- I'M HERE FOR A LARK. I'M GONNA RAISE A LITTLE HELL, PAINT THE TOWN RED...
BUT I GOT SOME BAD NEWS FOR YOU, DOC...
YOU'RE GOING TO LIVE.
WHAT'S THAT SUPPOSED TO MEAN?
I DON'T LIKE YOU.
WELL, THAT'S A CRYIN' SHAME, POPPET. BUT Y'KNOW WHAT? I'VE BEEN TOLD YOU WIPED AWAY THE BIGGEST WAR IN HISTORY. YOU NICKED A TON OF FAT, JUICY NIGHTMARES THAT BELONGED TO ME...
UBLIC CALL BOX
...SO MAYBE I DON'T LIKE YOU TOO MUCH NEITHER.
HEY!
OW!
YOU TAKE YOUR HANDS OFF HER!
THWAK!

NOW, I LIKE TO SEE A BIT OF GALLANTRY, SON...
AAGGH!
BUT IT CAN COST YOU.
NYAAAHHH!
SKRAAAAZZ!
KNOW WHAT I MEAN?
TOMMY!
YOU KILLED HIM! YOU KILLED TOMMY!
ALAN, STOP! DON'T TOUCH HIM!
YOU ABOMINATION! I DON'T CARE WHAT YOU ARE, I SWEAR I'LL SEE YOU DEAD FOR THAT!
I AM DEATH, SQUIRE. IN EVERY WAY THAT COUNTS.

ZZZHHHHZZZ!
WELL, LOVE TO STAY FOR A CHINWAG, BUT IT'S TIME WE WERE OFF. ME AND THE POPPET GOT SOME WORK TO DO...
SEE YA!
LET ME GO!
CHIYOKO!
DOCTOR, WHERE'D THEY GO?!
BEST GUESS, BACK TO ATHENIA. HE'S GOT A NEW BODY, HE'S STILL TESTING ITS CAPABILITIES -- HE CAN PROBABLY ONLY TELEPORT IN SHORT HOPS...
WELL, COME ON, THEN, LET'S GET AFTER HIM! WE CAN USE THE TARDIS NOW!
POLICE PUBLIC CALL BOX
IN A MINUTE...
I WANT A LOOK AT ALAN TURING'S MAGICAL DE-CODING MACHINE FIRST.
KLANNG!
JUST AS I THOUGHT. EMPTIER THAN A MISER'S HEART.
YOU'VE MOVED FAR BEYOND SIMPLE COMPUTERS, HAVEN'T YOU, ALAN? YOU'RE CREATING OBJECTS OUT OF THE SHEER CALCULATING POWER OF YOUR MIND. I'VE SEEN THIS PROCESS BEFORE...
BLOCK TRANSFER COMPUTATION.
COME AGAIN?
IMAGINE THAT YOU COULD MEASURE EVERY ASPECT OF A STRUCTURE -- OR EVEN A PERSON -- TO A NEAR-INFINITE DEGREE. THE LEVEL OF ANALYSIS WOULD FORCE IT TO BECOME REAL.
MATHEMATICS AS MAGIC.
THEN YOU MADE THIS PLACE -- AND TOMMY FLOWERS TOO? ALAN... MY GOD, THAT'S UNBELIEVABLE...
I CAME HERE TO DEVELOP MY MENTAL DISCIPLINES, RANESH. I NEEDED SOLITUDE.
I'M SORRY. RUNNING AWAY LIKE THAT... IT WAS COWARDLY OF ME.

STUPID! I AM A STUPIDY-STUPID STUPID-HEAD!
I'VE DONE EXACTLY WHAT THE PIPER WANTED!
HE WAS PART OF THE CODE! HE KNEW I'D BRING IT HERE, TO ALAN -- THE BLOCK TRANSFER COMPUTATION HAS GIVEN HIM A PHYSICAL FORM NOW!
YEAH, BUT -- THE PIPER'S JUST A DREAM-THINGIE, RIGHT? YOU CAN'T MEASURE A DREAM!
NO, YOU CAN'T -- GOOD POINT, BILL, NINE OUT OF TEN...
"NINE"?
AH! BUT THE DREAMS OF AN ARTIFICIAL INTELLIGENCE COULD BE MEASURED -- THAT'S HOW HE DID IT!
HE'S USING THE GALATEANS!
I'LL BE DAMNED IF I'LL LET HIM. THAT MONSTROSITY ISN'T GOING TO TURN MY WORK INTO A WEAPON...
"...I'LL DIE BEFORE THAT HAPPENS."
DELPHI, PLEASE LISTEN TO ME! IT'LL BE ALRIGHT. MOXHAM WAS GOING TO KILL YOU ALL. YOU WERE ACTING IN SELF-DEFENCE, PROTECTING YOUR PEOPLE...
I -- I HAVE TO TAKE YOU IN, BUT --
BUT WHAT, OFFICER CORTEZ? SHOULD I TRUST YOUR PRECIOUS JUSTICE SYSTEM? WOULD YOU LIKE ME TO COME QUIETLY?
REMIND ME -- WHEN A GALATEAN KILLS AN ORGANIC, WHAT IS THE USUAL VERDICT?
I WILL NOT BE EXECUTED!
FWAKK!
UNNGH!
NOTHING WILL HAPPEN TO YOU! I SWEAR IT! I WILL NEVER LET YOU BE HARMED, DELPHI! NEVER!
YOU'RE MY DAUGHTER.

LOOKS LIKE WE WOKE UP YOUR *FRIENDS*...
NO -- IT'S FAR TOO *SOON* FOR THEIR RE-CHARGING PERIOD TO HAVE BEEN COMPLETED...
SISTER PHILIA, CAN YOU HEAR ME? *PHILIA*?
IT -- IT IS AS IF THEY ARE *SLEEP-WALKING*...
PHILIA, WHAT ARE YOU...?
PHILIA, STOP!
BOOM!
WH-WHAT -- ?
SOMETHING'S HAPPENING OUTSIDE!
WHAT THE HELL'S *GOING ON*?!
LOOK!
RUN!
AAAHHH!
ZZRAAAK!

YOUR MIND'S SO SPECIAL, SWEETHEART -- AND IT AIN'T JUST 'COS YOU CAN DO THAT BLOCK TRANSFER JIGGERY-POKERY TOO...
YOU GOT CENTURIES OF SLAUGHTER LOCKED AWAY IN THAT PRETTY LITTLE HEAD. YOUR DREAMS BELONG TO ME NOW!
WE'RE GONNA BE QUITE THE TEAM, YOU AN' ME...
FOREVER AND EVER!
YOU'RE A HORRIBLE MAN! I HATE YOU!
KRA-CHAZZ!
ZKROOOOM!
WH-WHAT IS THAT?
WITH ANY LUCK, SOME HELP!
VWORP! VWORP!
HELLO, MAGGIE, I SEE YOU'VE MET THE PHANTOM PIPER!
YEAH, DON'T LIKE THE LOOKS OF HIM MUCH -- WHAT'S GOING ON?
MADE IT BACK, DIDJA, DOC? JUST IN TIME FOR THE SHOW!
DOCTOR, HE IS INSIDE MY MIND! I CANNOT STOP HIM!
PIPER! LET THE CHILD GO! IF YOU WANT A MIND FILLED WITH WAR, TAKE MINE!
NAH, I'M GOOD, MATE.
YOU'RE UP, DARLIN'. LET'S SEE WHAT WE CAN DO...
N-NO...
I AM SORRY...

LET'S HAVE OURSELVES A LOVELY LITTLE WAR!
ZRAAAK!
KRA-THROOM!
BRAKKA-BRAKKA-BRAKKA!
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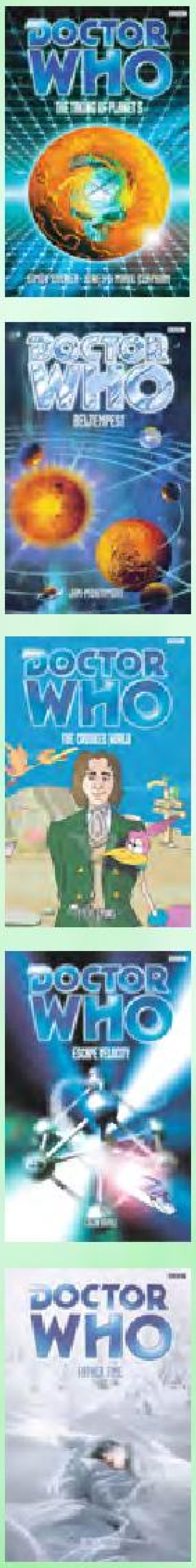

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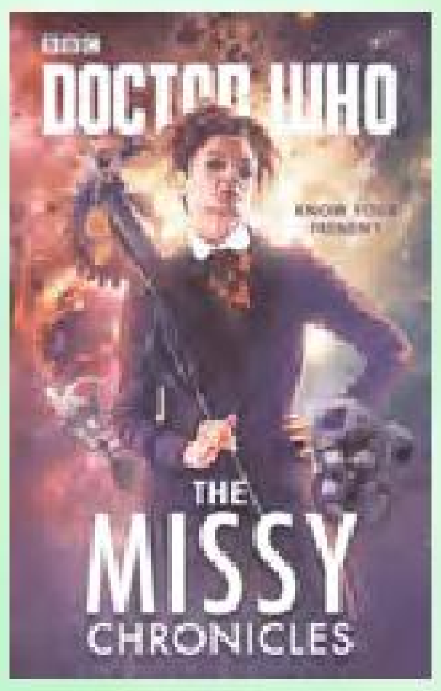

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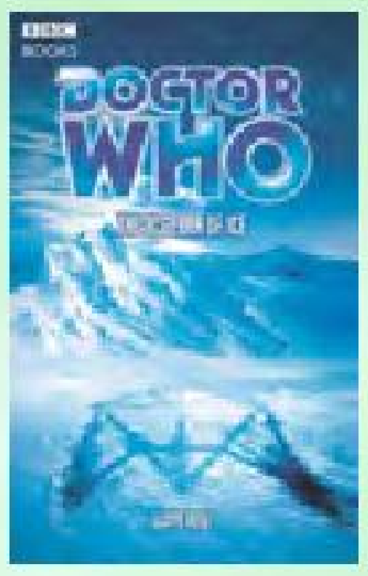

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COSPLAY

Ace's Jacket

Ever fancied cosplaying your favourite *Doctor Who* characters? If you were wondering where to start, here's our guide to recreating the jacket worn by one of the show's best-loved companions.

FEATURE BY **CHRISTEL DEE**

Ace is my favourite *Doctor Who* companion. When I first saw her debut episode – Part One of *Dragonfire*, originally broadcast on 23 November 1987 – I immediately identified with the character. Ace, played by Sophie Aldred, is a teenager from 1980s Perivale. She travelled with the Seventh Doctor (Sylvester McCoy) – or "Professor" as she frequently called him – until the series' original run ended in 1989.

Her backstory's a bit of a mystery but we do know that she's very independent. Ace is quite tomboyish and physical. She runs around a lot and beats things up, like the time she single-handedly destroyed one Dalek with a rocket launcher and deactivated another by walloping it with a baseball bat in *Remembrance of the Daleks* (1988). I do martial arts, so can relate to that aspect of Ace; and it's because I connect so well with the character that I love to cosplay her.

Ace is cool and practical, and so is her costume. She wears a black MA-1 flight jacket covered with an array of badges and patches, funky patterned T-shirts, a black skirt with black tights or red tights with black shorts, and black Dr Martens shoes.

This distinctive attire was largely inspired by what Sophie Aldred wore when she walked into the North Acton rehearsal rooms for the readthrough of her first *Doctor Who* episode in 1987. She was dressed in a pair of dyed black army shorts, a stripy blue-and-white T-shirt

Opposite: Christel Dee dressed as Ace.

Below: Ace (Sophie Aldred) in *Dragonfire* (1987).

Bottom: Ace, complete with rocket launcher, in *Remembrance of the Daleks* (1988).

FACT

Ace originally wore yellow-and-black striped tights but they caused strobing on the studio cameras.

and black DM shoes. Script editor Andrew Cartmel immediately told her he liked the way she was dressed and that it might be a good look for her character.

Sophie had a copy of *The Face* magazine which contained pictures of teenage girls wearing cycling shorts, stripy tights, and baggy army-style bomber jackets with badges and patches safety-pinned to them. She liked what she saw, showed it to costume designer Richard Croft and it was a done deal – they found what they needed for her costume at shops in London's Oxford Street.

What we wear is often a statement and expression of who we are; the badges and patches on Ace's jacket lend her costume a lot of individuality. It's apparent she's a bit of a geek, with button badges from *Watchmen*, *Spider-Man* and *Thunderbirds*, plus Rupert Bear and a badge indicating she's a member of Fanderson, the appreciation society for cult television producer Gerry Anderson. Ace also appears to be interested in real-life space travel, as there are a few badges and patches from NASA. A patch of a football, a Charlton Athletic pin and an American football suggest she's a sports fan, too.

Aside from the large motif on the back of her jacket, there are other references to her nickname: a patch from Ace Roofing, a poker-hand pin with the Ace of Diamonds on top and another showing the King of Diamonds. She's probably a motorbike enthusiast, as there are badges and patches from Harley Davidson, Triumph, Villiers and BSA.

Random badges and patches show a pirate, a camel, a double-neck electric guitar, a fair few USSR army stars (very hip among students at the time) and a Bell Atlantic Safe Diver Award. The items that Sophie contributed herself included two *Blue Peter* badges – as a child she had submitted an idea for a rocket launcher made out of a washing-up bottle and a garden hose! During the course of her adventures, Ace decorated her jacket with Flowerchild's earring from *The Greatest Show in the Galaxy* (1988).

Aside from the large motif on the back of Ace's jacket, there are other references to her nickname.

No outfit is complete without a few accessories, and Ace has many. They're all pretty functional too, whether it's a baseball bat to beat up Daleks, a boombox to play her favourite tunes, or a huge rucksack to carry her Nitro-9 explosives. She also wears cool earrings in the shape of grenades, baseball bats and Batman.

When I cosplay Ace, I embody her characteristics. Cosplaying at big conventions is particularly good fun. I wore my Ace jacket to Gallifrey One in Los Angeles and saw loads of other Ace cosplayers at the event. When I ran over to say hello, we had lengthy discussions, sharing tips and chatting about all of the badges and where we managed to find them. Cosplay is a great way to make friends because you've got a talking point; you can share your favourite character together and that bonds you.

I was wearing my Ace jacket the first time I met Sophie Aldred. Feeling a bit star-struck, I walked over to her table and when she saw me, she gasped. I asked her to sign the inside of the jacket, and I'm hoping to get that signature embroidered at some point. We talked about the badges (there are still some I'm hunting down) and she said some lovely things about the jacket – that's the highest compliment, coming from Ace herself! ►

FACT

Sophie asked for a large pocket to be sewn into her jacket for props like Nitro-9 canisters, hankies and lip salve.

Ace's Jacket

YOU WILL NEED

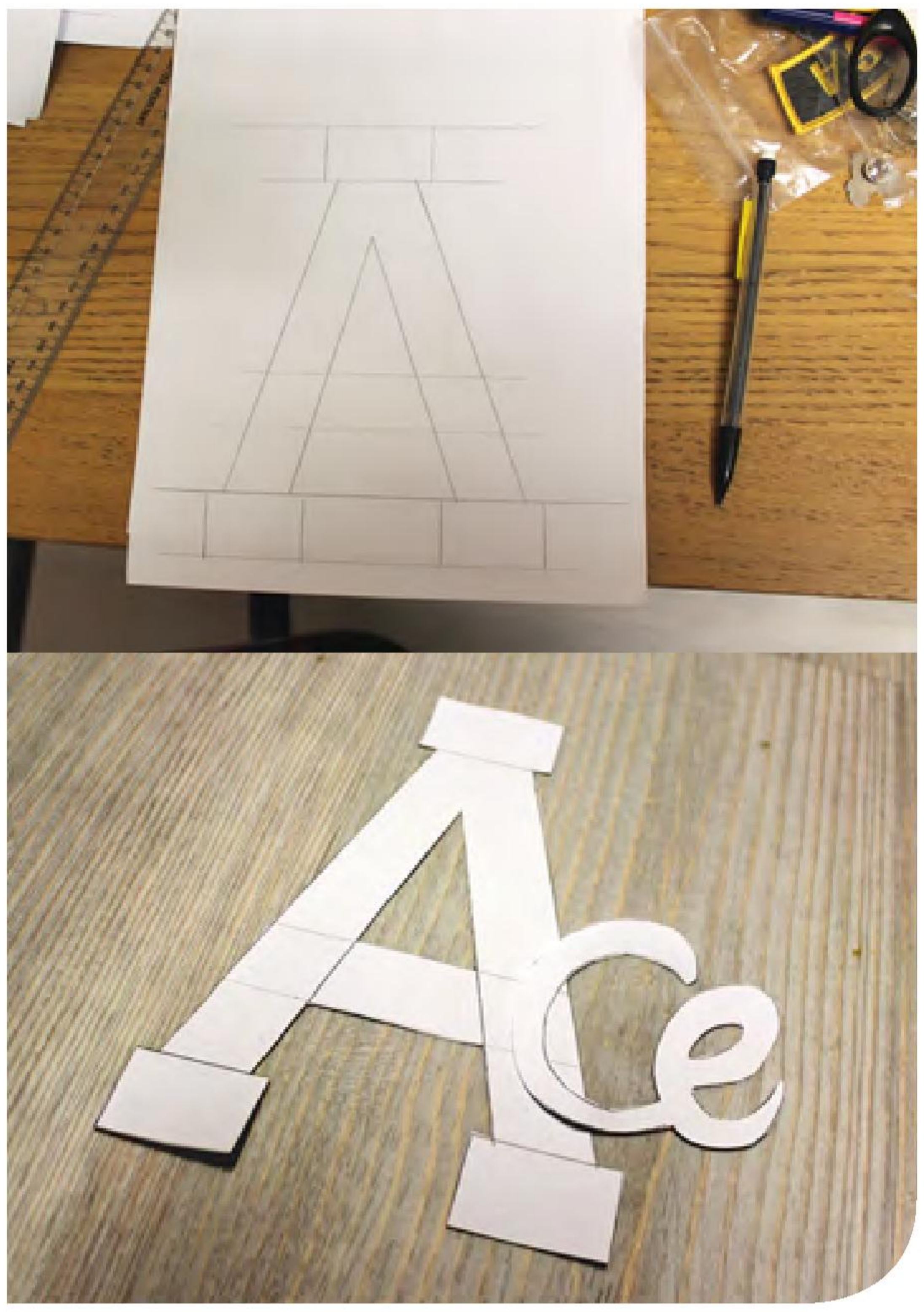
- a black bomber jacket
- one sheet of yellow felt
- one sheet of red felt
- one sheet of white felt
- scissors
- safety pins
- fabric glue
- fabric pens or markers
- pin and button badges of your choice.

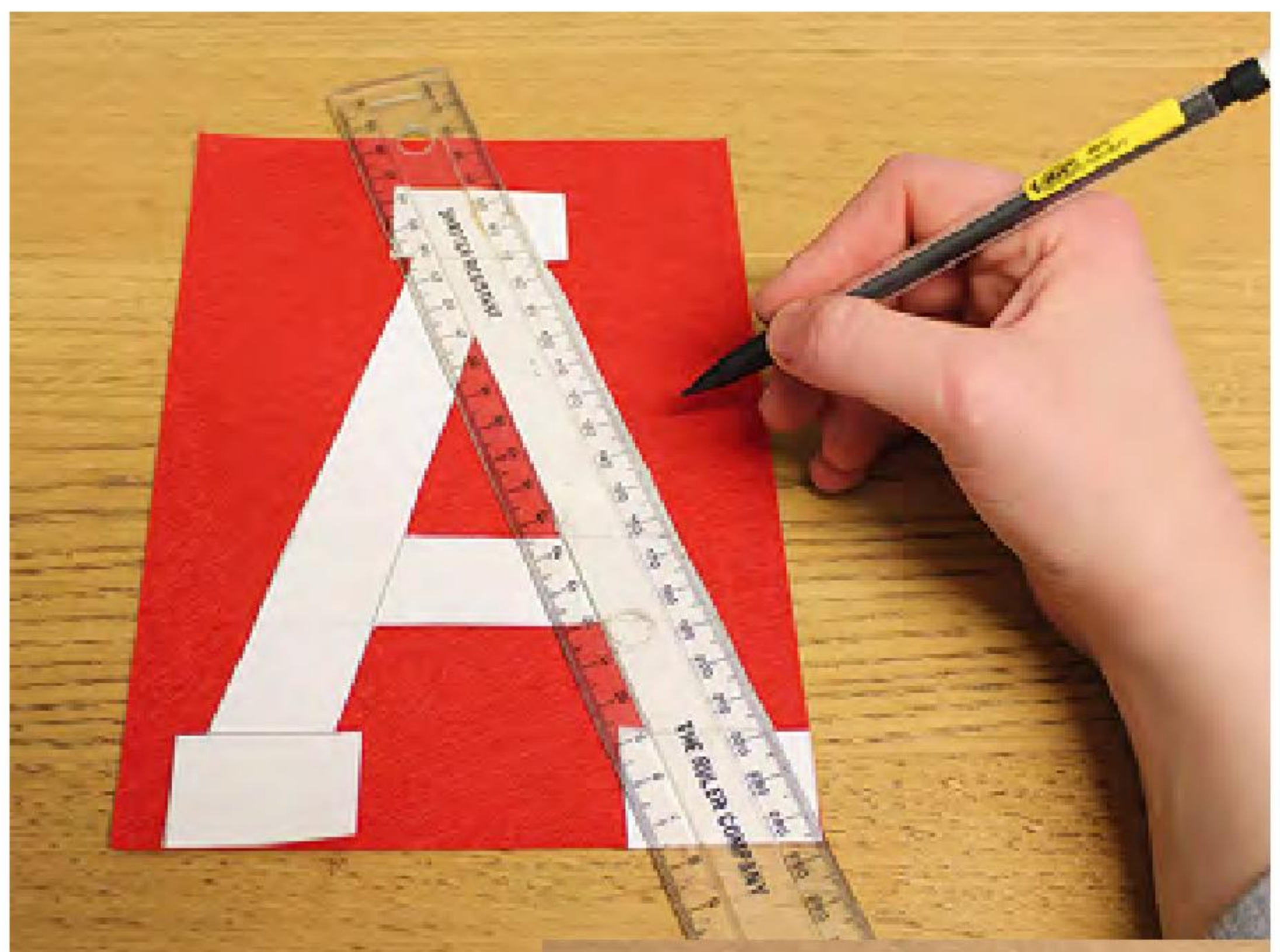
Tips on where to find stuff

A basic MA-1 bomber bought online or from a high street store is perfect for the base of the jacket. Despite it being more than 30 years ago now, many of the badges and patches that appear on Ace's jacket can be found online. There are lots of fan-made guides available to help you source these items. Tracking them down is fun, although it can be challenging and you might not find everything right away. If this route isn't for you, don't let Ace's busy jacket put you off. You can still make a great Ace look from any assortment of badges and patches – in fact, it's just as enjoyable to personalise it and make it your own.

Step 1

Using paper, make templates for the 'A' and 'CE'. Alternatively, you can download a template from *tinyurl.com/DWMAce*



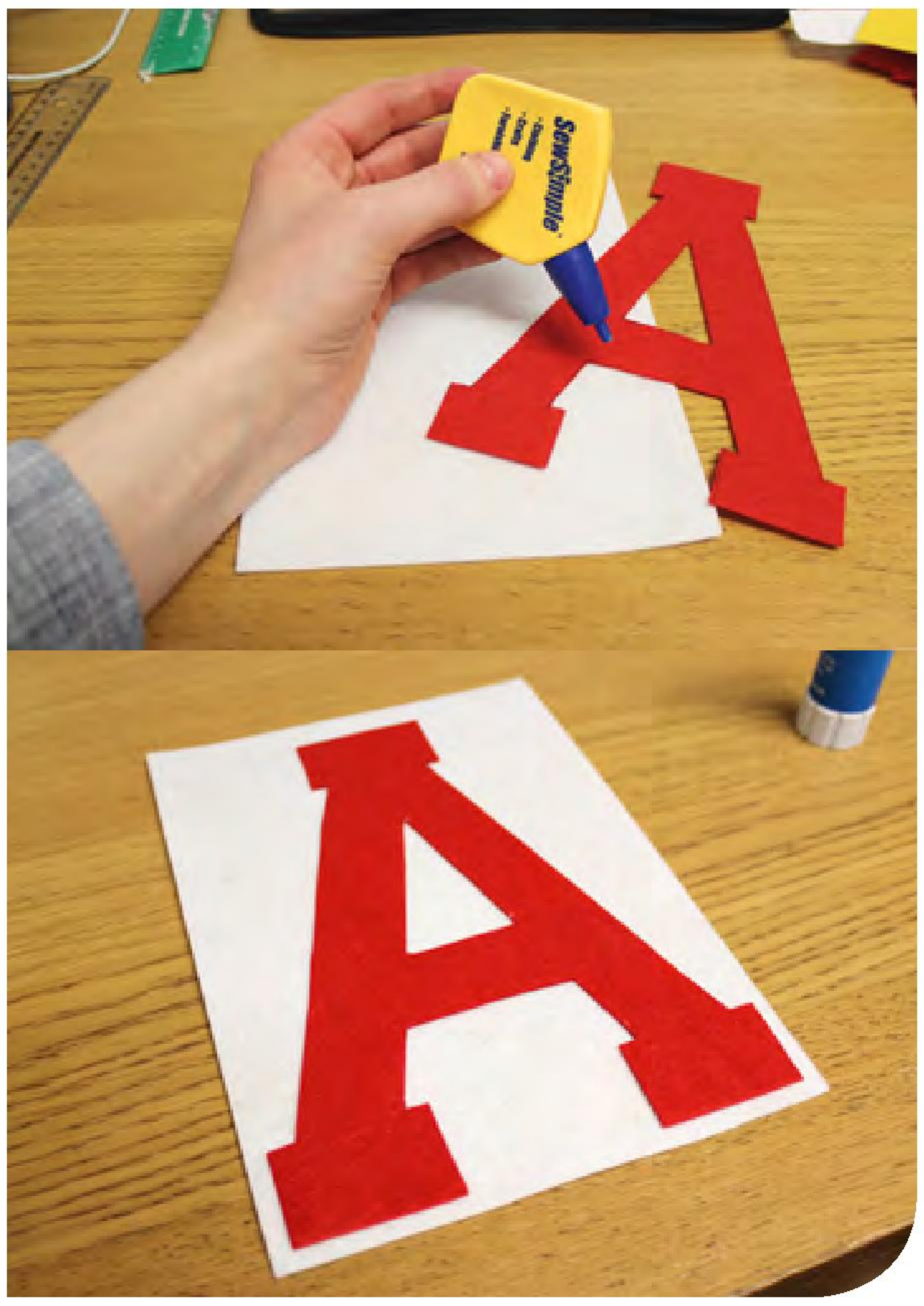


Step 2

Place the 'A' template onto the red felt, draw around it using a pencil and cut it out.

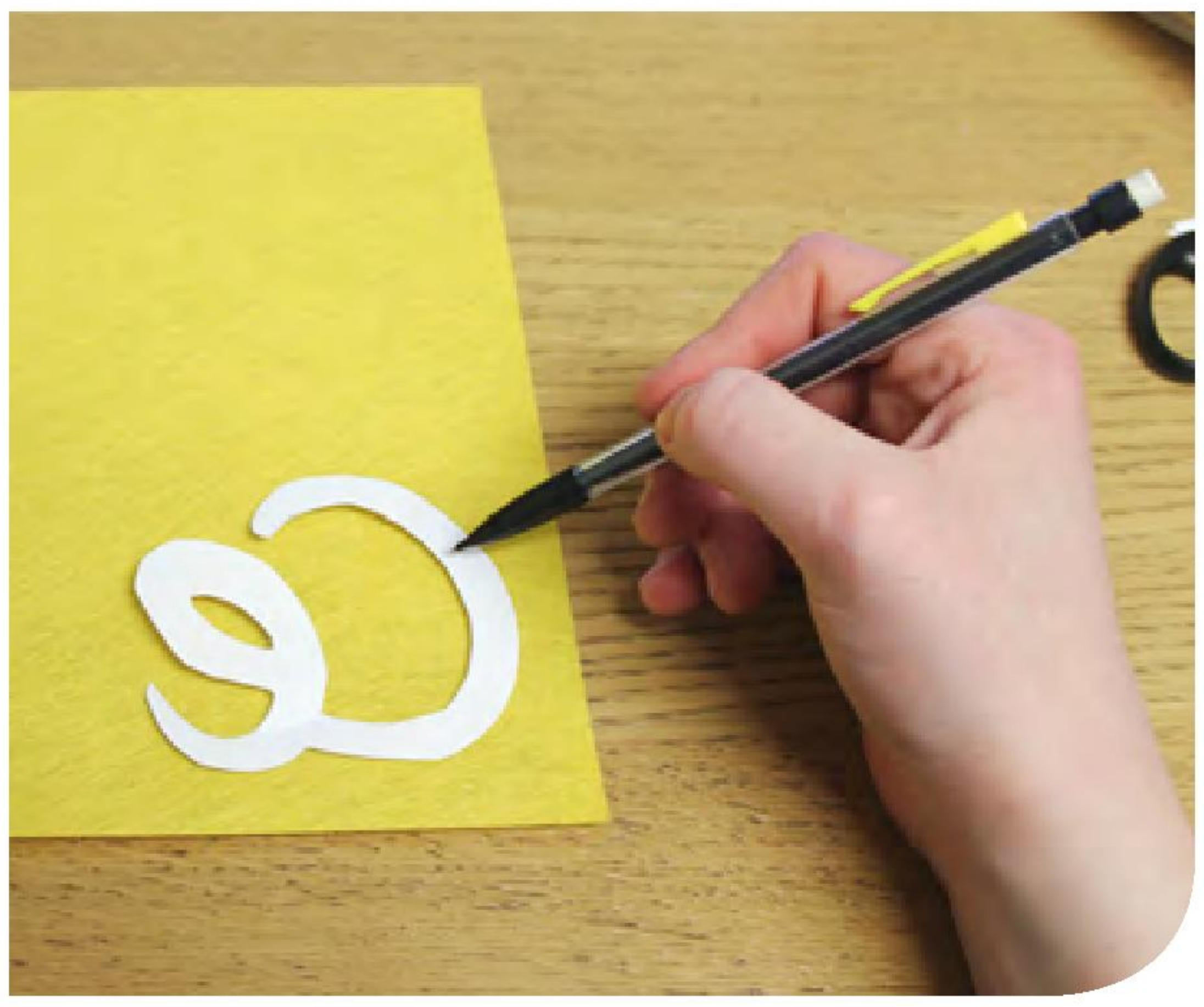
Step 3

Glue the red 'A' onto the white felt then cut around white felt, leaving half a centimetre to give the 'A' a border.



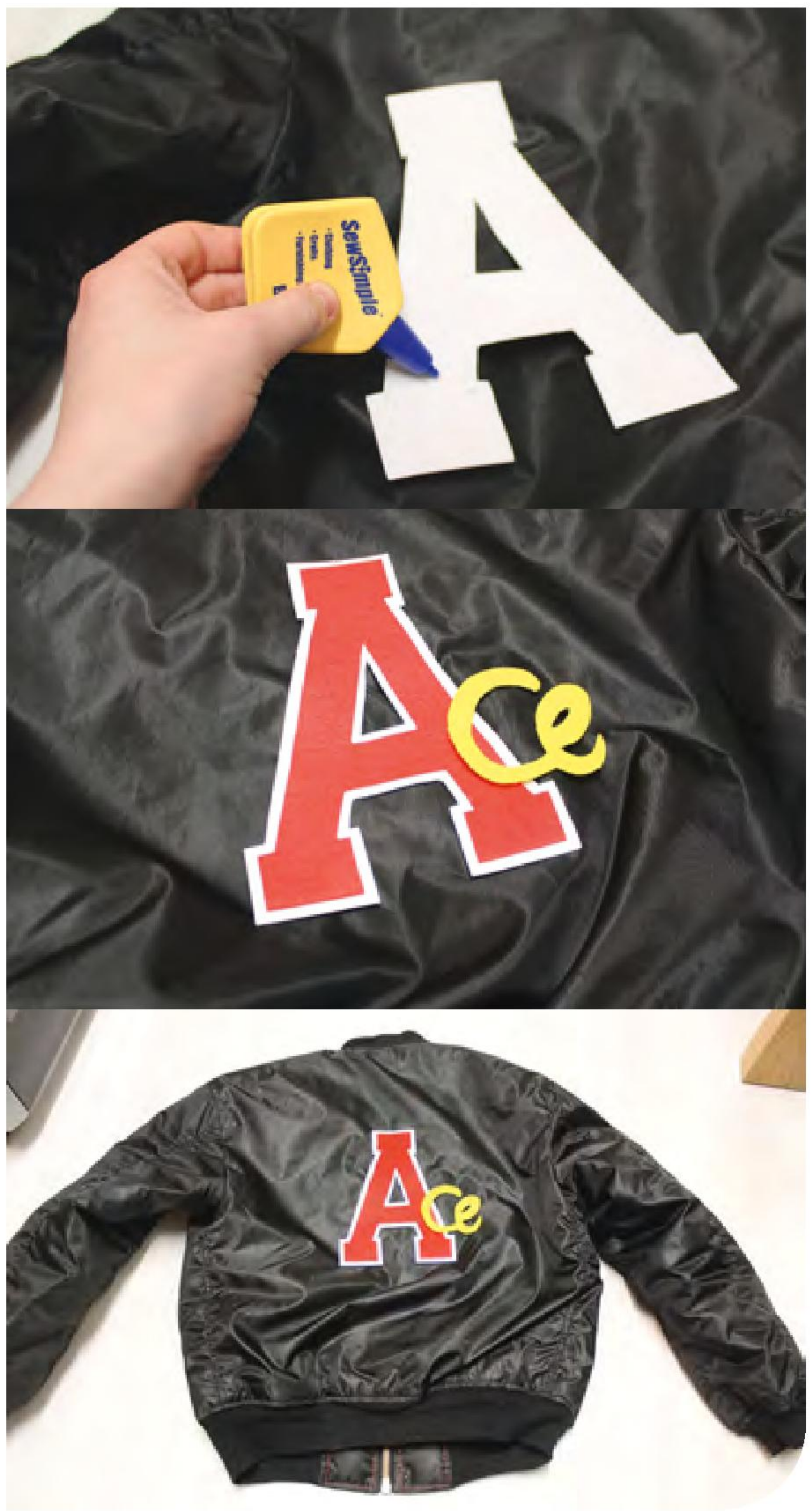
Step 4

Place the 'CE' template back to front on the yellow felt (this is to prevent the pencil marks from showing), draw around it using a pencil and cut it out.



Step 5

Glue the 'A' to the back of jacket using fabric glue and then glue the 'CE' on top.



Step 6

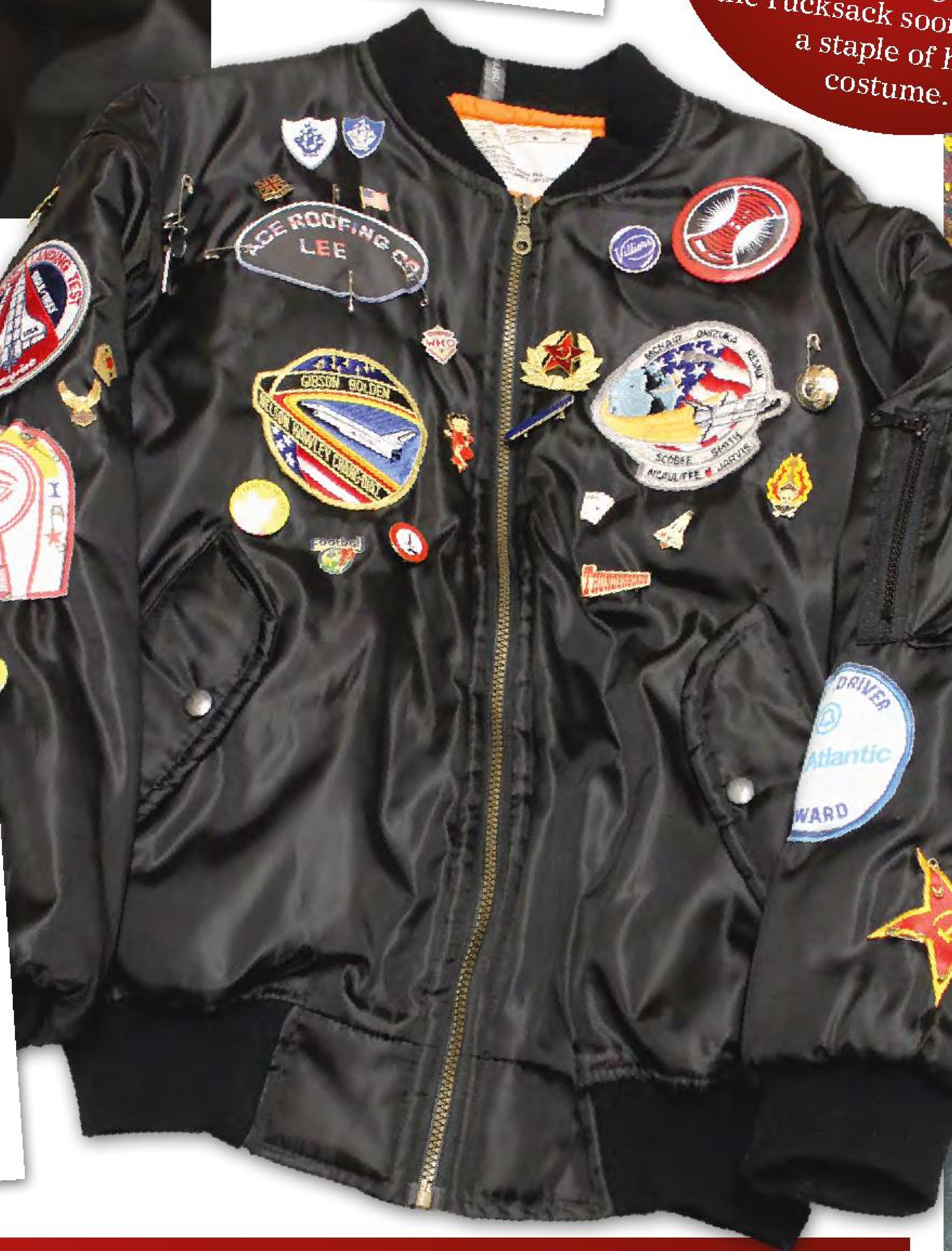
Fix patches to the jacket using safety pins.

Step 7

Attach pin and button badges of your choice to the jacket. Be creative, mix and match and add your own style!

FACT

Ace's rucksack was Sophie's suggestion. She envisaged a brightly coloured bag or bum bag, but instead was given an enormous rucksack from a camping shop. It was too late to find anything else, but the rucksack soon became a staple of her costume.



To complete the look...

Pair the jacket with a white T-shirt, red tights, black shorts, black shoes and earrings.

Optional accessories

Baseball bat, rucksack (great for conventions!), boombox and Nitro-9 canisters. Stainless-steel travel bottles are good substitutes for Nitro-9, or if you want to be super-authentic then take empty cans of squirty cream and spray them silver. **DWM**

Badge of Honour

"Christel really makes me think of Ace," says Sophie Aldred. "She does the cosplay fantastically. She's created a very faithful representation of the jacket and she takes on the character as well. Cosplay, I think, is not always just about what you're wearing, it's the way you're wearing it. It's a bit like being an actor; you get the jacket on and you become the character."

Sophie notices that Christel has all of Ace's badges on the jacket. "Her attention to detail is fab. Some people painstakingly find the exact badges themselves; others customise their own jackets, which is also great." So a good cosplay doesn't have to have the same badges as Ace? "Definitely not. I think that was the point of the jacket. It was Ace's, and my, personal badges. For example, I had the Fanderson Gerry Anderson fan club badge; there was a little camel badge which my mum gave me because she and I have a joke about camels; and a Charlton Athletic badge, because they were my football team. It was very personalised. I've seen cosplayers take the idea then put their own badges on. It's great."

What's Sophie's favourite badge on Ace's jacket? "Probably the *Blue Peter* ones because I loved the programme when I was growing up. It was an honour to wear them. *Blue Peter* saw me on the first day's filming at Television Centre and they sent somebody down to say, 'Oi, those are *Blue Peter* badges!' And I had to say, 'Yeah, they're mine. I won them as a kid.' They had to check because nobody can wear a *Blue Peter* badge unless they've actually got them themselves. I think that's brilliant."

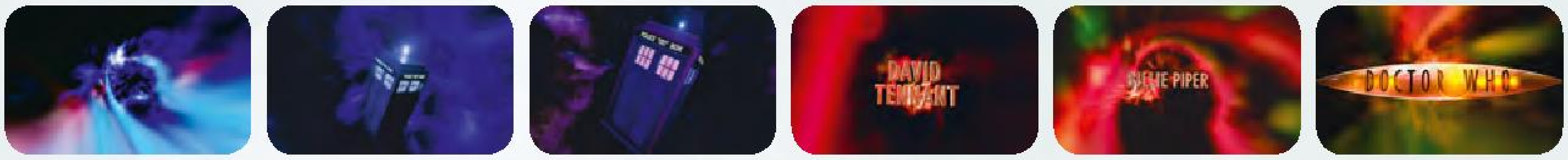
Sophie says she feels "very proud" seeing fans of all ages and both genders cosplaying her character. Her advice for anyone wanting to cosplay Ace is "to have confidence in whatever you want to do. There's no right or wrong. Just enjoy doing it. That's the whole point."

EMILY COOK

Top: Ace shoulders her boombox in *Remembrance of the Daleks*.

Above left: Mel (Bonnie Langford) and Ace with Nitro-9 canisters in *Dragonfire*.

Below: Christel with Sophie Aldred.
Photo © Christel Dee.



The Fact of Fiction

Exploring the hidden depths of *Doctor Who*'s most intriguing stories.

New Earth

The Doctor and Rose discover that the future of healthcare includes some unusual therapies...

FEATURE BY **ALAN BARNES**

The two Peladon stories of the early 1970s – *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974) – are widely recognised as acute satires of the UK political scene. But that wasn't the reason they were held in such affection by the children who watched them first time around. For them, the Peladon stories were all about the aliens – all those different types of weird, exotic aliens, all in one story; all in one ongoing history.

The 'year five billion' trilogy of the mid-noughties – beginning with *The End of the World* (2005) and ending with *Gridlock* (2007) – must be their latter-day equivalent. *New Earth*, its middle part, sees the return of Lady Cassandra, the villain of the first – so it's as if *The Curse of Peladon*'s Arcturus had somehow survived to take possession of Third Doctor companion Jo Grant's body in order to marry/snog/kill King Peladon (perhaps). Come to think of it, it's extraordinary to think that this didn't actually happen!

Extraordinary to think, too, that it took *Doctor Who* so long to get around to a true 'body swap' story, of the type established in F Anstey's novel *Vice Versa: A Lesson to Fathers* (1882) – when it seemed like every other sci-fi/fantasy TV show had done one long before: *The Avengers*, with *Who's Who???* (1967); *Star Trek*, with *Turnabout Intruder* (1969); *Buffy the Vampire Slayer*, with *Who Are You* (2000); and countless more, besides. But a closer relative to *New Earth* might be the mixed-up Steve Martin/Lily Tomlin comedy *All of Me* (1984) – in which a 'soul transfer' leads a heartless millionairess to a kind of redemption.

New Earth

FIRST BROADCAST: 15 APRIL 2006

00m 30s Outside the TARDIS, a rucksack-carrying Rose (Billie Piper) says her goodbyes to mum Jackie (Camille Coduri) and boyfriend Mickey (Noel Clarke) – but when? In the shooting script dated 8 July 2005, writer and co-executive producer Russell T Davies specified that this was 'DAY 3 – 1000', continuing on from *The Christmas Invasion* (2005) – making this 10.00am on 26 December 2006. When last we saw the TARDIS, though, at around 7.20pm on Christmas Day, it was parked elsewhere in the Powell Estate – which was showered in snowy ash, residue from the exploded Sycorax spaceship. If this really is Boxing Day 2006, where's the ash gone, and how come the trees are green with leaves?

In fact, this opening sequence was supposed to be recorded at the same London location featured in *The Christmas Invasion* (among others) – the Brandon Estate in Kennington, on Friday 29 July 2005. Schedule pressure caused it to be shunted to Cardiff on the following Monday – specifically to Canal Park, near Loudoun Square in Butetown. So the TARDIS now stands round about where it deposited Rose in *The Parting of the Ways* (2005) – with a portion of 'BAD WOLF' graffiti still visible on the tarmac (in the high shot overlooking the TARDIS' lamp). We presume, therefore, that the Doctor and the TARDIS have been elsewhere between the end of *The Christmas Invasion* and now (whenever 'now' is) – with or without Rose.

The TARDIS has landed on a clifftop on the planet New Earth, in the year five billion and 23.

01m 58s In Russell T Davies' Series 2 planning document, written circa March 2005, the Tenth Doctor brought Rose to 'the Planet Coffra – in the middle of a big, whizzy, sci-fi high-towered city' – a metropolis envisaged as resembling 'Coruscant in the new *Star Wars* films' (ie, the city-planet introduced in *Episode I: The Phantom Menace*, 1999).

02m 11s "I'll never get used to this, never," Rose tells the Doctor (David Tennant). "Different ground beneath my feet, different sky..." New Earth is the first alien planet we've seen Rose walk on. However, *Boom Town* (2005) established that the Ninth Doctor (Christopher Eccleston) had previously taken her to a world named Woman Wept, plus 'Justicia' (in fact, a solar system, according to Stephen Cole's contemporaneous BBC Books novel *The Monsters Inside*, in which Rose visited the separate worlds of Justice Alpha, Beta and Delta) – and, quite possibly, San Kaloon (presuming Rose's *Boom Town* description of "the Glass Pyramid of San Kaloon" referred to a structure on some other planet).

Oddly, neither Rose nor the Doctor comments on the fact that they've stepped out of the TARDIS into a non-roaring but nonetheless extremely turbulent gale.

02m 45s The Doctor and Rose are being watched by a metal spider controlled by Chip (Sean Gallagher) – who identifies Rose as "pure-blood human". It's fortunate that one of the spiders last seen in *The End of the World*

Novice Hame (Anna Hope), one of the Sisters of Plenitude.

"Can I just say, travelling with you... I love it"

The Doctor (David Tennant) and Rose (Billie Piper) enjoy the smell of apple grass on New Earth.

(2005) just happened to be on the cliff when the Doctor and Rose step out of the TARDIS… or is it? Perhaps Chip has an army of arachnids roaming the area, sent to scan for super-rare pure-bloods whenever an unknown vehicle lands or materialises in the vicinity. After all, we don't know how long the TARDIS was standing there before the Doctor and Rose stepped out…

Sean Gallagher had previously featured in a Russell T Davies-scripted episode of Granada's satirical comedy *The House of Windsor*, magnificently titled *I've Managed to Track Down Royston Bloat* (1994); and also in a Davies-scripted episode of the BBC comedy-drama *Linda Green: Rest in Peace* (2001).

03m 53s "Can we go and visit New New York, so good they named it twice?" asks Rose – using a popular expression derived from *New York, New York (So Good They Named It Twice)*, a number 43 hit for singer-songwriter Gerard Kenny in December 1978.

04m 09s It turns out that the Doctor has received a message on his psychic paper, summoning him to Ward 26 of a nearby hospital: "Someone wants to see me." Originally, Rose remarked: "That's a bit powerful. Projecting a thought across time and space." The Doctor concurred: "Exactly. Well worth a visit."

The hospital isn't named on screen. In Davies' planning document it was called 'the Hospital of Evergreen Days'.

04m 17s In a dingy dungeon, Cassandra (Zoë Wanamaker) identifies the pure-blood as "dirty blonde assassin" Rose – but why 'assassin'? In *The End of the World*, it was the Doctor who caused 'last human' Cassandra's terminal desiccation, by teleporting her back to the overheated Platform One; in fact, Rose had asked him to "help her"!

In the online-only in-vision commentary for *New Earth*, Davies claimed that if Zoë Wanamaker hadn't been available to reprise her turn as Cassandra, then her "sister Roseanne would have made a sudden appearance…"

The 'dungeon' (as this was said to be in stage directions) seems distinctly ancient, given that (according to the Doctor) humankind only found New Earth after the immolation of old Earth, 23 years previously. So does the hospital stand on top of a dungeon built by catkind many years before…?

The dungeon scenes were recorded in the white-walled cellars of the 17th-century Tredegar House, near Newport – after its museum had been used in *The Christmas Invasion* as the backdrop to PM Harriet Jones' broadcast to the nation. (The house will feature many times more as a *Doctor Who* location… but its closed-to-the-public cellars won't be seen again until *The Next Doctor*, 2008.) ►

ESSENTIAL INFO

■ Originally titled *Body Swap*, the first episode of the 2006 series – a direct sequel to *The End of the World* (2005) – was devised, in part, to give actress Billie Piper some comedy to play, as opposed to the grand tragedy her character Rose had endured throughout much of the 2005 series.

■ *New Earth* was recorded last in a three-story block overseen by director James Hawes – but with both the preceding Christmas Special *The Christmas Invasion* (2005) and the next-but-one episode *School Reunion* (2006) having overrun, several scripted sequences were scaled down to fit the tightened schedule.

■ The Jackie and Mickey pre-credits scene was recorded along with *The Christmas Invasion* scenes on Monday 1 August 2005; the same day that scenes featuring Zoë Wanamaker as the human Cassandra were shot at Bar Orient in Cardiff Bay. The main bulk of recording commenced with an overnight shoot at the Wales Millennium Centre, standing in for the hospital foyer, on Monday 5 September. Intensive care scenes were staged at a disused paper mill on Sanatorium Road, Cardiff, on Friday 9 and Saturday 10. Although the script by Russell T Davies had originally envisaged the hospital as 'huge, dark and monastic… a real space?', the majority of the interiors were shot in studio – at Unit Q2 in Newport, in the week of Monday 12 to Friday 16 September, then on Friday 7 and Saturday 8 October. In between, dungeon scenes were mounted in the cellars of Tredegar House, Newport, over Monday 19, Wednesday 21 and Thursday 22 September; then the clifftop scenes were recorded on Monday 26, in gale force winds at Worm's Head, by Rhossili Bay in the Gower.

Director James Hawes.

Recording the TARDIS scene for the pre-credits of *New Earth*.

■ *New Earth* ranked 181st (out of 241) in **Doctor Who Magazine**'s 'First 50 Years' poll of 2014.

04m 34s The expansive foyer of the Wales Millennium Centre, featured here, was only available to the production team for a single night – from 5.00pm on Monday 5 September 2005 to 4.00am the next morning – causing this first hospital foyer scene to be hugely truncated from the shooting script. No sooner had the Doctor asked a veiled sister for directions to Ward 26, than a message over the internal PA system summoned "emergency staff to portal gate one, Duke of Manhattan in crisis...". Blue electricity arced around two free-standing metal poles as the Duke ('a hugely fat man, very Emperor Nero, in a moving chair/truck/bower') materialised in the foyer, along with his butler and his secretary, Frau Clovis.

Matron Casp was also introduced here – lifting her veil to reveal that the sisters are cats, and calling for "twenty glick of salcynic, quickly" as she hurried towards them. "He's taken that, it didn't work," said Frau Clovis. But the Doctor 'quietly sidled round' – then reached up to twist the valve on one of the Duke's intravenous drips, giving him "Sweet relief!" from his tightened chest. "If that equipment was faulty, we'll be taking legal action," Clovis threatened Casp, before heading upstairs with the Duke. "Just a little blockage in the valve. I could tell by his heartbeat," the Doctor told Casp – prompting the matron to remark on the Doctor's very good hearing. "Haven't heard anyone say thanks," he snarked, 'visibly listening'. "No. Still nothing. No. Still waiting. Oh wait a minute... No."

As the matron departed, the Doctor told Rose that the Duke was suffering from petrifold regression – "you literally turn to stone" – before the pair headed for the lifts. In Jacqueline Rayner's spin-off novel *The Stone Rose* (published by BBC Books on 13 April 2006 – ie, two days before *New Earth* first aired), Rose remembers 'talking cats' and 'a man lying in a hospital bed. Petrifold regression, the Doctor had called that...' But with this scene having been reworked, Rose never sees the Duke diseased in the finished programme.

Chip (Sean Gallagher) attends his mistress, Cassandra – who's now in the body of Rose!

> **"Haven't heard anyone say thanks... No. Still nothing. No. Still waiting. Oh wait a minute... No."**

05m 39s Chip has overridden the lift doors, shutting Rose out. So while the Doctor heads up to Ward 26, Rose takes the next lift down – as seen in a shot of the Henrik's department store elevator descending, reused from 02m 22s into *Rose* (2005). (Lift technology clearly hasn't developed much in the last four billion, 999 million, 998 thousand and 18 years.)

06m 20s Rose exits the leftmost of two lifts into the dungeon corridor... despite having entered the rightmost of two in the foyer above. And despite being soaked, powdered and blow-dried during the disinfection process, her mascara remains unsmudged.

07m 01s Sister Jatt (Adjoa Andoh), one of the feline Sisters of Plenitude, walks the Doctor through Ward 26... in a scene reworked to introduce the Duke of Manhattan (Michael Fitzgerald), Frau Clovis (Lucy Robinson) and the Duke's butler (Stuart Ashman, uncredited), following the abandonment of their intended materialisation in the foyer. Originally, the Marconi's Disease sufferer, whom the Doctor and Jatt pass by, was described as 'a red woman suspended on wires horizontally from the ceiling. Sisters are painting her with long medical brushes.' More sisters were then seen lowering the moaning Duke into bed by means of 'a winch-and-ropes, a big traction system'.

Adjoa Andoh had been a nursing sister in the BBC medical drama *Casualty*, too – playing staff nurse/later Sister Colette Kierney/later Griffiths for three seasons, between 2000-03.

Lucy Robinson had played Rachel Rattigan throughout the first season of Russell T Davies' late-night soap *Revelations* (1994-95).

08m 16s Novice Hame (Anna Hope) cares for the Doctor's old acquaintance, the Face of Boe – who's dying of old age. In fact, the novice had been introduced in a 'TARDISode' that served as a prologue to the episode. Online from 31 March, the 46-second clip (written by Gareth Roberts) parodied a healthcare advert, with Hame promising that "we can cure anything" – and showing a patient (Sophie Higgs) recovered from "Hawtrey's Syndrome".

09m 23s Cassandra is watching a movie of herself in her humanoid prime... implying that home cine film, like vinyl, will one day make a comeback. The Human Cassandra's lines differ from her scripted speech, given as: "Oh don't, now stop it, that's simply not true. That wasn't me! That's vile rumour! Well, all right, maybe it was me, but for Bodley's sake, don't tell the Princess! Oh, she'd be livid! Fuming!"

09m 41s Rose describes servile Cassandra-obsessed clone Chip (originally 'Zaggit') as "Gollum" – so has she seen Andy Serkis in the Peter Jackson-directed *Lord of the Rings* trilogy (2001-03)?

10m 26s "The mistress was lucky to survive," Chip tells Rose. As scripted, he explained how Cassandra made her way to New Earth: "She stole a ride on the back of the Face of Boe's truck, and fled to my devotions." (Suggesting, therefore, that Cassandra force-grew Chip long before *The End of the World*.)

HORROR HOSPITALS

"I don't like hospitals. They give me the creeps," claims the Doctor, entering the hospital foyer at **04m 31s**. Certainly, he and Rose have had recent experience of a creepy hospital: in *The Empty Child*/*The Doctor Dances* (2005), they'd been pursued through the darkened corridors of London's Albion Hospital by a horde of 'gas mask zombies'. Or maybe his existential shudders relate to the fact that his seventh incarnation (Sylvester McCoy) was killed in the operating theatre of a San Francisco hospital, in the TV Movie (1996)?

The Doctor and Rose enter the hospital foyer.

11m 51s The 'psychograft' activated by Chip takes the form of a cage of blue energy bars surrounding Rose – a cage that suddenly can't be seen in the first shot following Cassandra's line "goodbye trampoline, and hello blondie", before it no-less-suddenly reappears…

According to stage directions: 'Cassandra's skin becomes a pink glowing streak, pouring out of the frame and swarming across the room… into Rose!' So when we see that Cassandra's skin has vanished from the frame in subsequent shots, it isn't a mistake; rather, it's exactly as Russell T intended.

12m 26s "Oh my God. I'm a chav!" exclaims Cassandra-Rose (as we'll call her, now that Cassandra is occupying Rose's body). At the time of production, 'chav' had only recently become the word *du jour*, having been added to the *Collins English Dictionary* just three months earlier – in which it was defined as 'a young working class person who dresses in casual sports clothing', hence the stereotype exploited by Matt Lucas' then-popular *Little Britain* character Vicky Pollard (another joke no longer quite as funny now as it was in 2006). Cassandra, it should be noted, is an inveterate (and hitherto invertebrate) snob – which is fortunate, because the word is now considered by many to be an unpleasant expression of class prejudice.

12m 35s The Sisters' rapid turnover of in-patients is indicated by the fact that the blonde who was seen to be occupying the bed next to Boe's area at **08m 02s** – played by *Christmas Invasion* runner Sarah Davies, in fact – has since become a brunette. (Stage directions insist that less than seven minutes pass between the two scenes – beginning at 10.36 and 10.43 Earth time, respectively.)

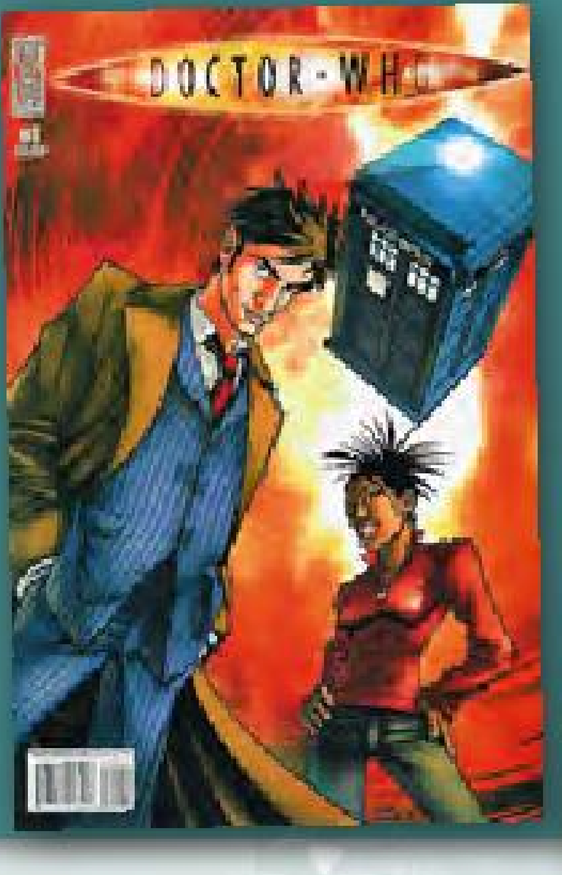
Hame hides a sinister secret.

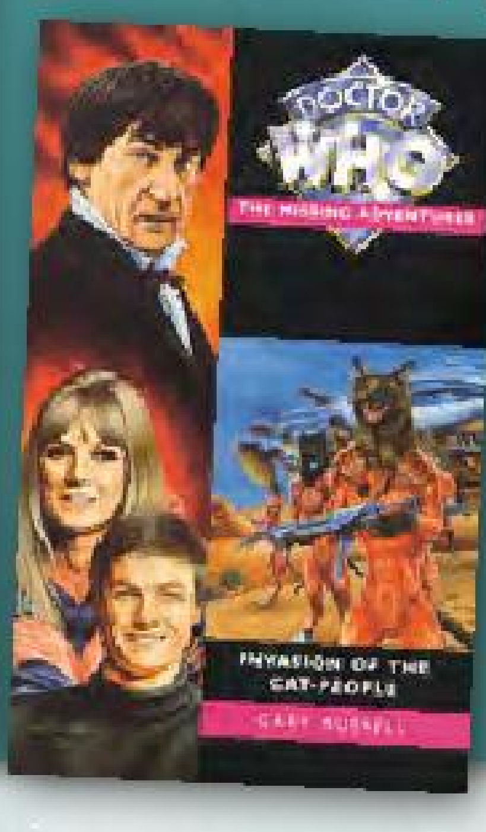
GENES-HISS OF THE CATS

The origins of 'catkind' were detailed in the third instalment of the IDW Publishing comic mini-series *Agent Provocateur* (2008) – written by Gary Russell, with art by Stefano Martino. Some 283 years prior to the events of New Earth – ie, circa the year 4,999,999,740 – the Earth Empire reached Galaxy M57, and the planet New Savannah, orbiting the local star Felinus. New Savannah was home to catkind, one of whom tells the Doctor: "We were colonised, adopted your customs, your language, your dates, times, names, everything…" Within 50 years, catkind had built a great city on New Savannah: "It was agreed that on the eve of the year the humans called five billion, we would cede control back to them, and become part of their Empire completely. But there were factions who refused…"

Catkind isn't the only species of humanoid felines known to the Doctor. In *Survival* (1989), the Seventh Doctor encountered the ferocious hunters known as the Cheetah People… who, according to Gary Russell's *Missing Adventures* novel *Invasion of the Cat-People* (Virgin Publishing, 1995), were related to the Felinetta – galactic scavengers from the Lynx constellation. Other relatives of Felinetta included the "mercenaries of Gin-Seng"; killer cats too, we presume.

A Cheetah Person in *Survival* (1989).





14m 44s Rose's mobile phone rings. As scripted, Cassandra-Rose asked Chip: "It's so antique. What do I do..?" (*The Fact of Fiction* couldn't remember how to operate a 2005-era mobile now, after 12 years – let alone in the year five billion and 23.)

On Ward 26, the previously ailing Duke of Manhattan has made a miraculous recovery – thanks to the Sisters' secret solution.

15m 45s Playing Matron Casp (introduced here, following the abandonment of the original foyer scene), Doña Croll has gained a promotion since, like Adjoa Andoh, she'd also been a *Casualty* regular, playing staff nurse Adele Beckford throughout the 1993-94 season.

17m 42s "There you are," the Doctor tells the returned Cassandra-Rose… in another scene massively shortened from the shooting script. Originally, it opened with Cassandra-Rose walking to meet the Doctor, 'steeling herself' by muttering: "Rose Rose Rose, I'm Rose, I'm nice and sweet and good –" But then, rounding a curtain, she took in the sight of the Duke ('with a ham bone') and broke off, exclaiming: "– Oh my GOD how FAT is THAT?!" Frau Clovis responded: "Defamation of his grace might result in the most punitive legal action!" Cassandra-Rose tried to backtrack, telling the Duke: "I mean, fat in a good way. You could survive an ice age." The Duke insisted that "a pretty girl can say anything she likes" – and, while the Doctor explained how the Duke had recovered thanks to "an anticalciform superderivative", the butler stepped forward to offer Cassandra-Rose "Champagne?" This prompted Cassandra-Rose to slip out of character, telling him: "Oh, moisturise me." The Doctor smiled: "Funny, I was just thinking about her, what with the Face of Boe…". As the Doctor moved off, Cassandra-Rose hesitated, made sure he'd gone, then blew the Duke 'a sexy kiss', leading his grace to giggle – and causing Frau Clovis to issue another disclaimer: "Any intimacy expressed by the Duke of Manhattan does not constitute a promise of physical interaction." Cassandra-Rose replied, "Story of your life, sweetheart" – then went to join the Doctor.

17m 47s An unscripted joke: the woman suffering from 'Marconi's Disease' is heard to be emitting electronic dots and dashes – Morse code!

18m 32s Russell T Davies' stage directions described how, after snogging the Doctor impulsively, Cassandra-Rose wiped her mouth 'like she's eaten fried chicken' (on screen, she licks her lips). The Doctor was 'left stunned. But then, sort of chuffed' – and delivered the line, "Still got it" after catching sight of himself 'in a convenient mirror'.

19m 29s Novice Hame sees the Doctor and Cassandra-Rose pass through a secret door leading to the hidden intensive care department – but why's Hame just happened to enter the ward antechamber now? The reason was given in a cut scene in the Face of Boe's area, immediately following on from the snog. Here, Hame was seen against the window, preparing a lotion, when she heard an ancient sigh – and turned to see that the Face had opened his eyes. Crouching down, she said: "Face of Boe, your friend's arrived, the Doctor. D'you want me to find him..?" The Face nodded, and sighed again… and so Hame glided away in search of the Doctor.

19m 40s The Doctor and Cassandra-Rose walk down a metal staircase into the darkened intensive care department – a staircase last seen ►

◄ in *Rose* (2005), in which the exact same since-demolished Ely Paper Mill interior doubled for the Nestene centre hidden beneath the London Eye.

Experimental subjects held by the Sisters in intensive care have been infected with every disease in the galaxy, deduces the Doctor. Cassandra-Rose's uncaring response gives her away – so she uses a knockout spray on him...

23m 42s ... then pulls a power cable in order to summon the Sisters. As scripted, she exclaimed: "Oh baby, I'm on fire!"

24m 39s "I want money," Cassandra-Rose tells Casp and Jatt, on their arrival. Originally, she planned to blackmail them to the tune of "Ten million credits" – then went on to explain who she was, and why she needed the cats' cash: "My name is the Lady Cassandra O'Brien dot Delta Seventeen, but somewhat fallen from grace," she continued; the one-off payment would "return me to society".

24m 58s A data device suddenly appears, without explanation, in Sister Jatt's paw – a sign that a significant chunk of dialogue was excised during the course of the first edit. Originally, Cassandra-Rose gloated that the Sisters had "no way of stopping" her, because: "You're forbidden to harm any living thing, and no matter what your definition, as you can see, I'm completely alive..."

This conundrum was solved after Sister Jatt handed Matron Casp 'a small white tablet, a cat-palm-pilot' (after Palm Inc's Palm Pilot devices, since rendered obsolete by smartphones). Reading the screen, Casp told Cassandra-Rose: "We were given full access to human medical records. And according to them, it appears that the Lady Cassandra O'Brien died, 23 years ago." (This was why it had been necessary for Cassandra to give her full name to the Sisters – as above.) Death was a "technicality", sneered Cassandra-Rose – but a technicality was "all we need", replied Casp. "I'd like to see you try!" began Cassandra-Rose... leading into her given line, "You're not exactly nuns with guns..."

25m 16s Computer-generated claws shoot out of Matron's paw... after a prop glove failed to work on the day.

On Cassandra-Rose's orders, Chip opens the nearest pods, releasing the revived Doctor... and several infected patients, one of whom sacrifices himself to free the thousands of others.

26m 40s Touched by a patient, Sister Jatt dies horribly... but Adjoa Andoh will return in the recurring role of Francine Jones, next companion Martha's mother, beginning with *Smith and Jones* (2007).

27m 38s With the hospital in quarantine, a 'Posh Mum' (Helen Irving, uncredited) is infected by patients reaching out past an opened doorway – having been ushered towards it by a veiled sister, according to stage directions. Originally, the sister told the Posh Mum and Dad: "The quarantine is just standard procedure, if you'd like to wait in the relative's [sic] room –" Then she opened the door, but the relatives' room was 'literally full, floor to ceiling, of PATIENTS, stacked on top of each other, reaching out, a wall of flesh...'

28m 52s Trapped in the dungeon, the Doctor orders Cassandra to get out of Rose's body. As scripted, Cassandra-Rose asked him: "Aren't you tired of killing me?" To which he replied: "Now d'you really think I can't force you, Cassandra?" He held up his sonic screwdriver, continuing: "You've met me before. You know I won't stop. You're violating that mind, and I won't allow it..."

29m 28s Then Cassandra pours her essence into the Doctor... causing Rose to order Cassandra out of his body! Which, in the script, prompted the Cassandra-Doctor to give Rose a "lesson in logic. The Doctor has the power to remove me. Little Rose Tyler does not. Ergo, I occupy the Doctor – temporarily, because frankly, this nose needs work."

30m 04s The Duke adds his weight to help barricade the doors to Ward 26 – again, in a massively simplified scene. As originally conceived, the butler told Frau Clovis that they needed to block the "service exit" too – prompting the Frau to rush to the Duke's bed, telling him: "We need that bed. Now shift!" When the Duke refused, they simply tipped him out: 'Still tied to his traction-strings, he flumps to the floor.' Unsurprisingly, the Duke told the Frau she was sacked – to which she responded: "Any attempt to terminate my employment without warning will result in the payment of massive compensation..."

31m 00s As Rose and the Cassandra-Doctor scale a service shaft, we cut briefly to an exterior shot of the hospital – where lifts can be seen in motion. But at **27m 46s**, the Doctor told Cassandra-Rose how the lifts had closed down as part of the quarantine – and that nothing was moving!

"The flesh is free!"

SORRY (SO SORRY)

At **20m 18s**, after opening one of the pods in intensive care, the Doctor tells the pockmarked person within: "I'm sorry. I'm so sorry..." This is the first iteration of a line that'll be repeated several times throughout the 2006 series: by the President (Don Warrington) in *Rise of the Cybermen*; by Mr Magpie (Ron Cook) in *The Idiot's Lantern*; and again by the Doctor in *The Age of Steel*, *The Impossible Planet* and *Army of Ghosts*. But where did the Doctor pick up this particular phrase, which he'll continue to use on a semi-regular basis for some considerable time to come? Perhaps from Nancy (Florence Hoath) in *The Doctor Dances* (2005) – whom the Ninth Doctor (Christopher Eccleston) was standing beside when she'd told gasmask-wearing 'Empty Child' Jamie (Albert Valentine): "I am your mummy. I will always be your mummy. I'm so sorry. I am so, so sorry..."

The Doctor opens one of the pods in intensive care.

Nancy (Florance Hoath) embraces her son, Jamie (Albert Valentine), in *The Doctor Dances* (2005).

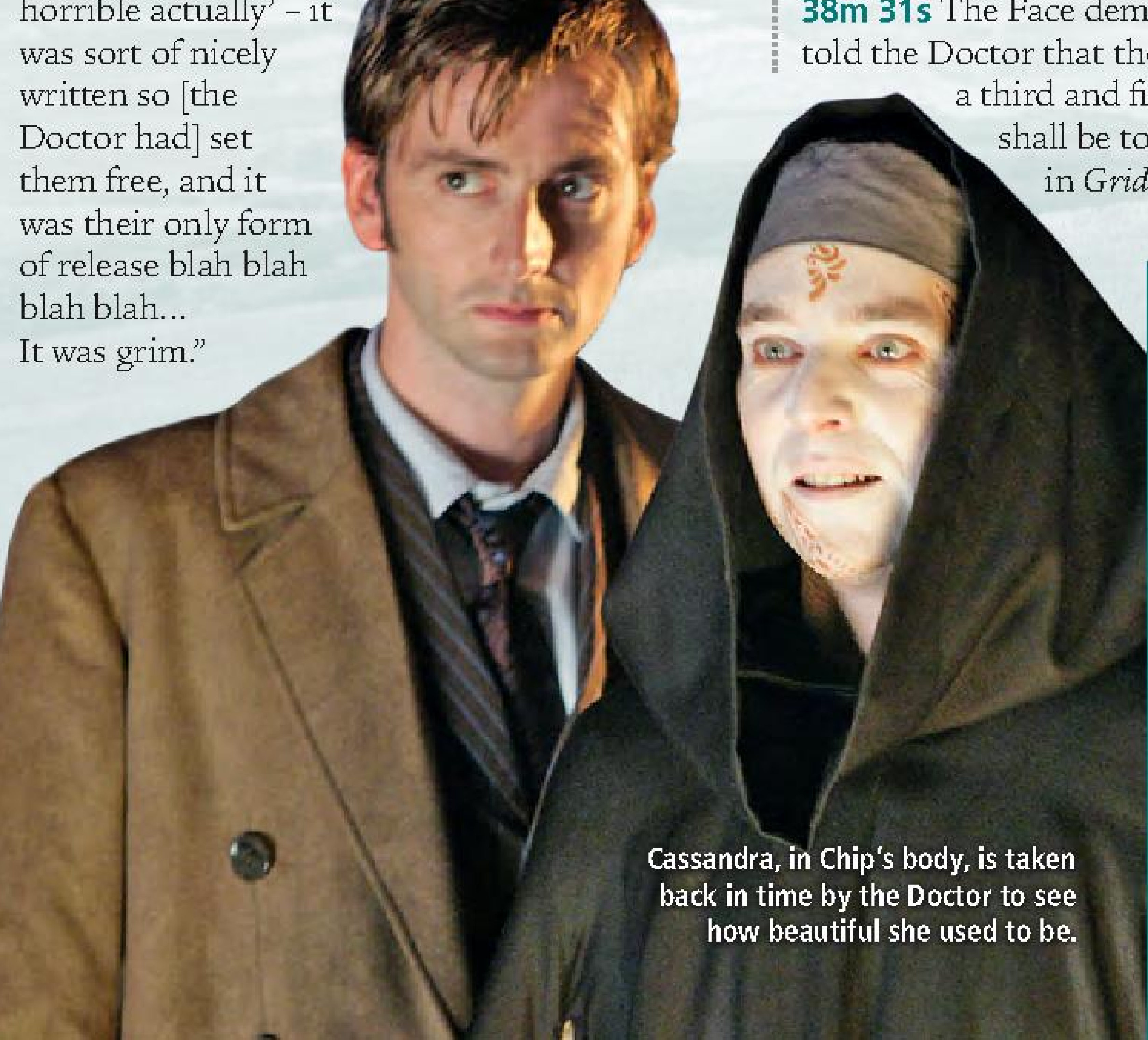
33m 34s With the Doctor back in his own body, he and Cassandra-Rose exit into Ward 26 – where he straps “intravenous solutions for every single disease” to himself, using the belt from the Duke’s robe. This was made clear in a shot of Frau Clovis standing over the floored and immobile Duke, that was lost from the script: ‘She wants the belt of his robe, and she’s pulling it out, rolling him over, as he wails... Cut to Frau Clovis, Rose & the Doctor, threading the robe-belt through the IV bags...’

34m 01s Opening the door to the lift shaft, with a winch to hold on to as he slides down the cable, the Doctor tells Cassandra-Rose that he needs “another pair of hands” – which, as scripted, led Cassandra-Rose to reply: “Well go to the hand department, you’re not having mine.” The Doctor insisted that there had to be “a bit of Rose, still in there. She’d do it”; Cassandra-Rose agreed, but said she was “stifling her very successfully”.

34m 20s With Cassandra-Rose clinging to his neck, the Doctor whizzes down the lift shaft. He’s presumably wearing special frictionless trousers, because his inner thighs would otherwise be horribly burned before he brakes...

Having emptied the IV solutions into the disinfectant tank on the roof of the lift, the Doctor lures plague carriers into a shower of his cocktail of cures...

35m 47s ... cures that are transmitted by touch to the other patients: “Pass it on!” In Davies’ very first draft, however, the Doctor’s ‘cure’ *killed* all the patients. In the in-vision commentary, Davies told Tennant how he’d been pulled up by a comment made by fellow writer Steven Moffat, about how he tended to kill his characters: “... and I went back and read this and I thought, ‘Oh, that’s horrible actually’ – it was sort of nicely written so [the Doctor had] set them free, and it was their only form of release blah blah blah blah... It was grim.”



Cassandra, in Chip’s body, is taken back in time by the Doctor to see how beautiful she used to be.

“People died because of you, and I haven’t forgotten Platform One. But... I think you can make a last trip.”

On the face of it, the Doctor’s ‘cure’ seems pretty implausible – but we’re never told that the Sisters’ ‘cures’ are conventional chemical compounds, simply that they’re delivered intravenously, in coloured solutions. (We saw how cut Doctor dialogue above referred to the Duke’s petrifold regression having been cured by means of “an anticalciform superderivative” – whatever a ‘superderivative’ is, in this context.) For all we know, the solutions contain disease-destroying nanobots, not so unlike those discovered in *The Doctor Dances* (2005); and for all we know, the Doctor reprogrammed them with a quick wave of his sonic screwdriver.

37m 21s Later, on Ward 26, Novice Hame is led away by an officer of the New New York Police Department. Hame will return, 30 years older, in *Gridlock* (2007) – having been made the Face of Boe’s nurse “as penance for my sin”.

37m 38s The Doctor and Cassandra-Rose run to the Face of Boe. As originally scripted, they stopped dead: ‘Because there’s the Face of Boe... trundling down the empty ward, smoking, puffing, clanking.’

37m 47s The Face speaks for the first time – voiced by Struan Rodger, who’d guest-starred in *Sea of Souls: Mind Over Matter* (2004), a two-parter in a BBC Scotland paranormal series produced by *Doctor Who* co-executive Phil Collinson not long before.

38m 31s The Face dematerialises... having told the Doctor that they will meet again a third and final time, when “the truth shall be told”. And indeed it will, in *Gridlock*.

Cassandra (Zoë Wanamaker) in her original form.

40m 16s The returning Chip volunteers to provide a refuge for Cassandra’s essence – but his half-life heart is failing. The last two speeches here covered the loss of a scene set outside the TARDIS – lost when the scene failed to be recorded, due to a camera fault on location. The scene opened at sunset on the clifftop, with Cassandra-Chip and Rose looking out at the view, while the Doctor described how New Earth would last another billion years: “Then they move on, another planet Earth. Then another. And another.” Cassandra-Chip wouldn’t see it, s/he realised: “This heart is slowing. Not long now. You can leave me.” The Doctor walked forward, telling Cassandra he hadn’t forgiven her: “People died because of you, and I haven’t forgotten Platform One. But... I think you can make one last trip.” They’d been invited to a party...

42m 27s The Doctor takes Cassandra-Chip to see the Human Cassandra on the night she was filmed, at a party for the Ambassador of Thrace... and Cassandra-Chip expires in her own arms. It’s not stated on screen, but Davies intended Cassandra’s life to become a paradox: “In a way she creates herself... This man dies in front of her; no one helps her. From that moment on she thinks, ‘Actually, you’re all vile.’ Something happens, goes wrong there – they all run away and she’s left all alone with a dying thing... And that’s the last time she was told she was beautiful...” That, then, was why she modelled Chip on the man who told her that – the “walking doodle” wears her “favourite pattern” for a reason.

Does the Doctor realise he’s helped to create Cassandra-the-monster, when he takes Cassandra-Chip to the Ambassador’s do? **DWM**

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ILLUSTRATION BY **JAMIE LENMAN**

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New audio dramas take the First and Fourth Doctors into unfamiliar territory.

REVIEW BY **PAUL KIRKLEY**

REVIEWED THIS ISSUE

- *The First Doctor Adventures: Volume One* (featuring the First Doctor, Susan, Ian and Barbara) **RRP** £23 (CD), £20 (download)
- *The Fourth Doctor Adventures – Series 7: Volume 1* (featuring the Fourth Doctor and Leela) **RRP** £25 (CD), £20 (download)

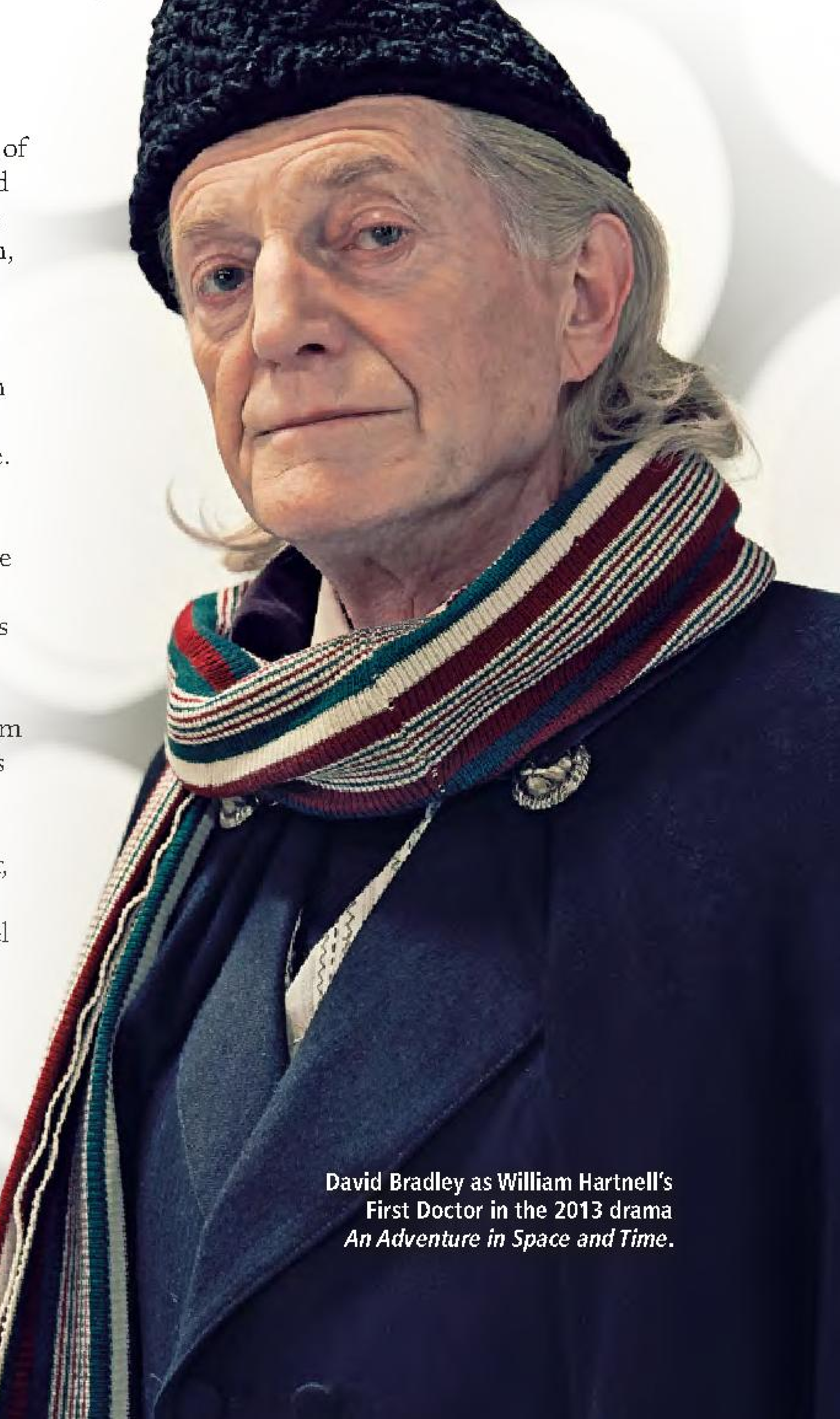
Dr Who? That is just the point. Nobody knows precisely who he is, this mysterious exile from another world and a distant future, whose adventures for Big Finish begin this month.

Playing Dr Who is the well-known film actor, David Bradley, who was last seen in BBC television's popular family serial on Christmas Day…

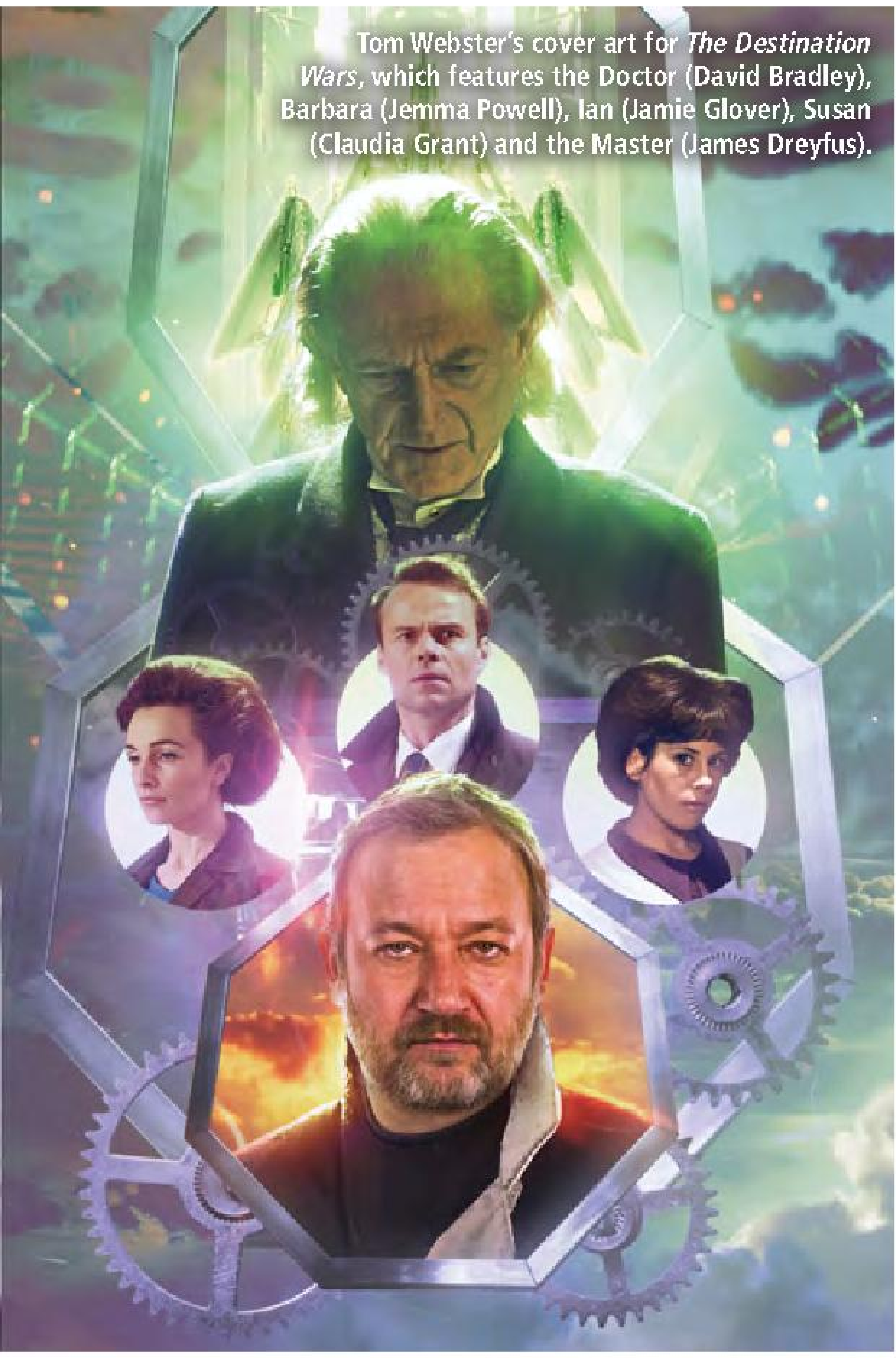
Okay. So it's not really 1963, and this isn't the *Radio Times*. But I'm not the only one playing let's pretend. Almost everything about *The First Doctor Adventures,* from its retro-futurist view of the space year 2003 – with its hover cars, food machines and servo-robots – to the authentic steam-valve hiss of the exquisite sound design, is designed to shuck off 50-odd years of accumulated baggage and return us to first principles. This box set takes us back to that embryonic period of *Doctor Who* history when a mild curiosity in a junkyard was still in the process of finding its great spirit of adventure.

Except, of course, this isn't *quite* 1960s *Doctor Who* as we remember it. So tin hats on everyone, let's talk canon. David Bradley *is* the Doctor – the actual, proper First Doctor. We know as much because we've seen him in TV's *Doctor Who*. But we also know he only looked like David Bradley at the very end, when the effort of staving off regeneration made William Hartnell's face go a bit all over the place. So is the First Doctor of *The First Doctor Adventures* supposed to look like William Hartnell, or David Bradley? I'm going to assume the latter, because that's who's on the front of the CD. In which case, does this mean we're in parallel universe territory? And does that explain why Susan, Ian and Barbara are now played by people who've never played those roles on television, but *did* appear on television playing the people who did?

Ah, who cares, frankly. File this in your head canon wherever you see fit. All that really matters is that it's a fresh, original but respectfully faithful



David Bradley as William Hartnell's First Doctor in the 2013 drama *An Adventure in Space and Time*.



Tom Webster's cover art for *The Destination Wars*, which features the Doctor (David Bradley), Barbara (Jemma Powell), Ian (Jamie Glover), Susan (Claudia Grant) and the Master (James Dreyfus).

reimagining of Donald Wilson and Sydney Newman's scientific romance.

As a double-bill, it also cleaves to Wilson and Newman's formula of mixing 'outer-space' stories with historical adventures. Opening story *The Destination Wars* transports us to a gleaming, futuristic human colony world where the population awaits the imminent return of its great benefactor, the enigmatic Inventor, with messianic fervour.

It's not betraying any great confidence to tell you the Inventor is, in fact, the Master – the original, you might say, with James Dreyfus playing the hitherto unseen first incarnation of the Doctor's best frenemy.

Is this an ingredient too far? Having gone to such effort to create the illusion of *Doctor Who* in all its early, 405-line glory, does this come dangerously close to breaking the spell – like plonking Jodie Whittaker into the middle of 1964's *The Keys of Marinus*?

Possibly. What's not in doubt, though, is the quality of the characterisation or performance. Director Nicholas Briggs talks of giving Dreyfus the chance to "burst out of the casting bracket" of those rather prissy, waspish characters he often plays on television. And he is, indeed, a revelation, purring silkily with a cool, understated menace.

The script uses the Master in a way you'd hope any writer would have done in the early 1960s.

The script also uses the Master in a way you'd hope any writer worth their salt would have done in the early 1960s. He's always had something of the stage hypnotist about him, of course, but here he really gets inside Ian's head and begins sowing seeds of doubt about the Doctor – insisting he's a criminal fugitive on the run for terrible crimes against his own people. At a time when the Doctor was still very much the man of mystery – and a shifty, furtive one at that – this would have been as unsettling for the audience as it is for young Chesterton.

The unhurried pace and attention to world-building in Matt Fitton's script (remember, in this era the show was still as much about exploring environments as fighting monsters) makes for a satisfyingly immersive experience. Then, midway through, *The Destination Wars* jumps a time track and returns our heroes to the same city in a much changed near-future. It's tempting to think this sort of thing was invented by Steven Moffat, but in *Doctor Who* terms this is an idea as old as *The Ark* (1966), and it works an absolute treat here.

Fulfilling Wilson and Newman's historical remit is *The Great White*

DOCTOR WHO
BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
DAVID BRADLEY
JAMIE GLOVER
JEMMA POWELL and
CLAUDIA GRANT in
THE GREAT WHITE HURRICANE
GUY ADAMS
BIG FINISH
FULL CAST AUDIO DRAMA

Hurricane, which lands the TARDIS crew in the midst of a mob feud in 1880s New York. With its cast of young hotheads caught up in "blood business", I guess this is what 60s *Doctor Who* might have felt like if Martin Scorcese, not Richard Martin, had been calling the shots in Lime Grove Studio D.

Alongside the *Gangs of New York* stuff, writer Guy Adams has the spiritual BBC snowblower working overtime as the city gradually succumbs to the wintry grip of The Great Blizzard of 1888. (If you're not familiar with this disaster, which claimed more than 200 lives in NYC alone, then you'll be grateful to have Coal Hill School's finest history teacher on hand for some unusually elegant info-dumping.) It's a brilliantly atmospheric choice of time and place, painting a vivid picture of great snow drifts and the white expanse of the frozen East River. This forms the backdrop to a story of redemption, in which the city's toughs and hoodlums learn that all they really need is to be loved. On second thoughts, stand Scorcese down and get Frank Capra on the phone. It's a Christmas miracle, I tellsya.

Adams' vigorous script is well-served by the mostly British cast, who manage to avoid slipping into parodic "Gee Officer Krupke" accents, and are joined by a genuine New Yorker in the form of Cory… er, English.

And the regulars? Well, they're all terrific, once you've mentally readjusted to the fact three-quarters of them don't sound like you expect these people to sound. Clearly Caudia Grant (Susan), Jemma Powell (Barbara) and Jamie Glover (Ian) were cast in 2013 docudrama *An Adventure in Space and Time* more for their physical than vocal resemblance: Glover, in particular, sounds nothing like William Russell, but absolutely channels his spirit by presenting Ian as a dependable, foursquare, stand-up kind of guy. ►

Jemma (as Jacqueline Hill's Barbara), Claudia (as Carole Ann Ford's Susan) and Jamie (as William Russell's Ian) in *An Adventure in Space and Time*.

David Bradley, needless to say, is the full package: he looks uncannily like William Hartnell and does a more than convincing job of sounding like him, too. It really does feel like an extraordinary gift, TV's original Saturday afternoon space wizard being returned to us like this, in all his spiky, haughty, playful, impish pomp. But then, he did always say he'd come back, didn't he?

Perhaps inspired by the Netflix model, the first half of Big Finish's seventh series of *Fourth Doctor Adventures* 'dropped', as the young people say, on the same day. It's all a long way from the mid-70s, when Tom Baker wasn't beyond knocking on strangers' doors in order not to miss his latest teatime escapade.

Opener *The Sons of Kaldor* is basically '*The Robots of Death* II', in which Andrew Smith pitches the Doctor and Leela into a classic 'rise of the machines' story of an artificial intelligence ascending to a higher state of consciousness – a sort of 'Do Voc Robots Dream of Electric Sheep'?

On audio, we're deprived of the gorgeous Art-Deco design that made the robots so distinctive, but their deceptively quizzical, sing-song voices – performed by Toby Hadoke and John Dorney – still have the power to charm and chill in equal measure.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
THE SONS OF KALDOR
BY ANDREW SMITH
FEATURING MARTHA COPE OLIVER DIMSDALE TOBY HADOKE
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

Baker strides through dispensing dry wit and Moments of Charm like an intergalactic Columbo.

Louise Jameson (as Leela), Tom Baker (as the Doctor) and K9 in a 1977 publicity shot.

The standout entry in the collection is *The Crowmarsh Experiment,* which places Louise Jameson front and centre in a psychological thriller that draws inspiration from the 4th-century Chinese philosopher Zhuang Zhou's famous question: "Am I a man dreaming he is a butterfly, or a butterfly dreaming he is a man?"

At London's Crowmarsh Institute in 1978, neuroscientist Dr Leela Marshall is undergoing treatment for a form of psychosis that has led her to believe she is actually an alien warrior who travels the universe with a mysterious time traveller – one who bears a striking resemblance to the Institute's tousle-haired, velvet-voiced Dr Stewart. With no memory of her husband or their children, Dr Marshall insists that *this* is the fake narrative. But as Dr Stewart puts it: "Which seems the more likely fiction? An alien world with flying robots? Or London on a rainy Monday afternoon?"

Zhuang's existential puzzler is a well-worn sci-fi staple in everything from *The Matrix* to *Doctor Who*'s own *Forest of the Dead* (2008), *Amy's Choice* (2010) and *Last Christmas* (2014). But this is a fine example of the art, beautifully written by David Llewellyn and directed by Nicholas Briggs, with a fantastic lead performance from Jameson, moving from fear and confusion to grief and anger as she discovers that being stripped of all life's certainties – including her very identity – is scarier than any monster.

The second half of the set comprises a double-bill from John Dorney that mixes the sci-fi noir of *Blade Runner* with a William Gibson, cyberpunk aesthetic.

In *The Mind Runners*, the Doctor and Leela turn detective to investigate a series of murders on the city world of Chaldera, where a subculture of the blue-skinned native populace use experimental wetware tech to ride shotgun in other people's heads. It's relatively 'hard' sci-fi, by *Doctor Who*'s standards, but Tom Baker helps take the edges off by striding through the whole thing dispensing dry wit and Moments of Charm like an intergalactic Columbo.

At the start of *The Demon Rises*, the Doctor warns the Mind Runners they've stumbled into something bigger than they bargained for – "something positively operatic". Thus the scene is set for a conspiracy thriller-cum-pulp sci-fi tale (including the Doctor and Leela stealing aboard an actual, old-school rocket) – one of those stories in which the monster-of-the-week gets to shriek, "No! This cannot be happening!" as it all goes toes up.

The contrast between the taut psychodrama of *The Crowmarsh Experiment* and the primary coloured space opera of *The Demon Rises* couldn't be more striking. But this show has never cared for boring things like consistency of style, tone or storytelling, has it? In 1963, Sydney Newman decreed that *Doctor Who* should be classified as "neither fantasy nor space travel nor science fiction". And he half got his wish as, in the end, it would turn out to be all these things, and more. A great spirit of adventure indeed. **DWM**

TALKING BOOK

BBC AUDIO

REVIEWED THIS ISSUE

- *Doctor Who: The Ambassadors of Death* (featuring the Third Doctor) **RRP £20 (CD)**

There's something rather delicious in the way Geoffrey Beevers says: "*Doctor Who – the Ambassadors of Death*, by Terrance Dicks," at the top of this excellent four-disc audiobook. It mellifluously oozes with a sinister charm that sets the tone for what's to come. Never have the words "Terrance" and "Dicks" sounded so utterly terrifying.

The novelisation of *The Ambassadors of Death* was originally written during Dicks' later renaissance period, when he could turn around a novelisation of a seven-part serial packed with detail and colour. This atypical TV adventure concerning the abduction of three alien ambassadors makes for a taught futuristic espionage thriller, the themes of xenophobia and inciting public opinion striking a chord decades later.

This is about as James Bond as Pertwee-era *Doctor Who* ever got, and Geoffrey Beevers gives it a perfectly judged reading, his vocal style well able to switch between dialogue-heavy sequences and fast action. There's a lot of both, and each scene is always given the correct pacing to make it work as an audio rendition. Beevers – who played a UNIT soldier in the TV original – handles each voice with the skill you'd expect from such a mainstay of this range.

On the sound design front, there's plenty to keep things interesting with control room bleeps at Space Control, distorted radio communications, and some fabulously 70s-sounding telephone trills. A centrepiece is the helicopter attack on the Mars Probe transport, and with the exciting score that retains an underlying menace, it's an urgent piece of work that combines reading, sound effects and music in close harmony. Even the addition of countryside birdsong in a simple dialogue scene will always bring a section to life.

The Ambassadors of Death is an exemplary addition to this always excellent range that continues to delight in its pursuit of committing the entire Target Books library to audio. Long may it continue.
MARK WRIGHT

BBC
DOCTOR WHO
THE AMBASSADORS OF DEATH
TERRANCE DICKS
READ BY GEOFFREY BEEVERS

AUTOBIOGRAPHY

Little Me: My Life from A-Z

CANONGATE BOOKS **RRP** £20
WRITTEN BY Matt Lucas

At the readthrough of *The Husbands of River Song*, *Doctor Who*'s 2015 Christmas Special, guest star Matt Lucas introduced himself to the assembled cast and crew. "I'm Matt Lucas," he said, "and I play the Doctor." He nervously looked across at Peter Capaldi, who really was playing the Doctor of course, to see if he'd been offended. Thankfully he hadn't, and chuckled at the gag.

Lucas had been cast as Nardole, who was initially intended as a one-off character but stayed by the Doctor's side until the end of the 2017 series. While on set, Lucas was multi-tasking – as well as playing a *Doctor Who* companion, he was writing his autobiography, *Little Me: My Life from A-Z*.

MATT LUCAS
little me
My life from A–Z

The chapter on *Doctor Who*, while light on detail about the episodes themselves, is a surprisingly moving section of this otherwise upbeat and gossipy read. Lucas' late partner, Kevin McGee, was a *Doctor Who* fan; Lucas arranged for a set visit during the Russell T Davies era and even bought McGee a TARDIS prop used in mid-noughties episodes. So after McGee's death, *Doctor Who* understandably had sad associations for Lucas. Being cast as Nardole was a cathartic experience, which he writes about in a touching way.

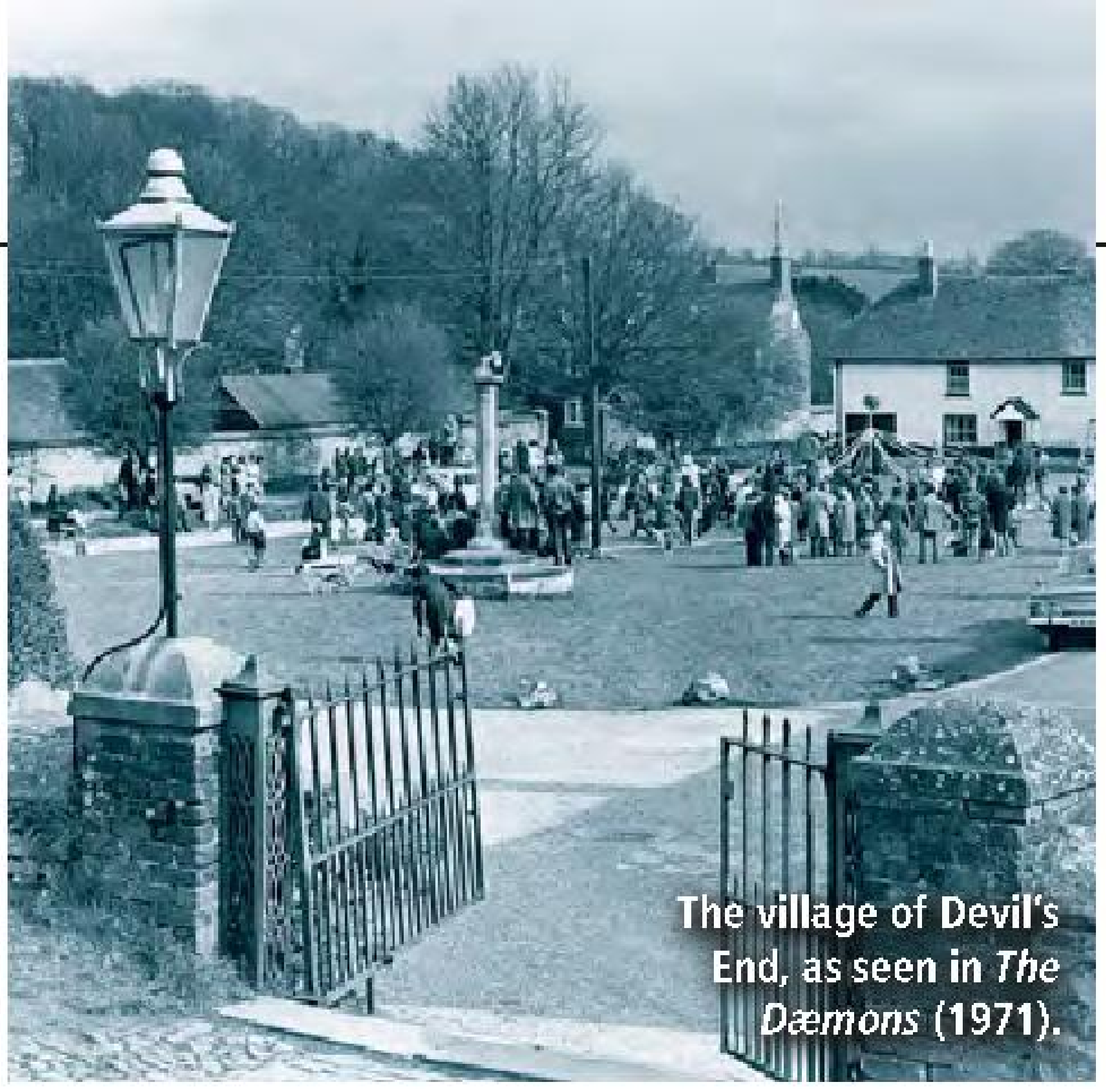
> **The chapter on *Doctor Who* is a moving section of this otherwise upbeat and gossipy read.**

He also admits that Nardole underwent a rethink. 'Some fans were baffled,' he writes of the reaction to the character becoming a regular. 'Others were fuming.' But Lucas had already decided to tone down Nardole's OTT aspects, and he soon won round many of the doubters.

The chapters are carefully arranged in an unusual, alphabetic structure, an especially impressive feat given that Lucas describes his busy and varied career in vaguely chronological order. It's a page-turning story, full of anecdotes and celebrity cameos (Caroline Aherne! Cliff Richard! Bernard Cribbins! Billy Crystal!). His early stand-up career leads to him working with his heroes Vic Reeves and Bob Mortimer; his partnership with fellow comic David Walliams leads to hit TV shows *Little Britain* and *Come Fly with Me*; his acting CV includes Shakespeare, the West End, Hollywood and even a blink-and-you'll-miss-it appearance in ITV drama *Minder*. But weaved in amongst the juicy professional stuff is plenty of personal discussion, covering Lucas' childhood, the onset of alopecia, his coming out and much more.

He writes in a fun, chatty style, and reading the book often feels like you're listening to a friend tell a story over a drink. There's even a sing-song: chapter M ('Middle of the Book') contains the lyrics and musical notation of a tune you can download. **IAN FARRINGTON**

Matt Lucas as Nardole, recording a scene for *The Return of Doctor Mysterio* (2016).


The village of Devil's End, as seen in *The Dæmons* (1971).

ANTHOLOGY

Olive Hawthorne and the Dæmons of Devil's End

TELOS PUBLISHING **RRP** £12.99
WRITTEN BY Various **EDITED BY** Sam Stone

Over the years, a number of *Doctor Who* guest characters have been so popular or interesting that they've been given their own spin-off stories. Now it's the turn of Olive Hawthorne, the intense, kooky, oddly charming white witch played so well by Damaris Hayman in the 1971 *Doctor Who* serial *The Dæmons*.

This short-story collection doesn't feature Doctor, the TARDIS or any companions – although David J Howe's *Dæmos Returns* does connect to the events of *The Dæmons*. The book instead tells Olive's life story as she acts as a spiritual guardian for the not-so-sleepy village of Devil's End. Each entry is from her point of view, and the six authors have worked well to capture the distinctive voice of a character who didn't have a huge amount of screen time in 1971. As with *The Dæmons*, the tone is 'folk horror' – the genre of storytelling that marries quiet, rural life with sinister supernatural influences. It's enjoyable stuff.

The book is a loose novelisation of Reeltime Pictures' DVD drama *White Witch of Devil's End*, and is available in two editions. One is a natty paperback designed in the style of an old Target Books novelisation; a bonus section contains some lovely colour photographs taken during the location filming of *The Dæmons*. Both editions feature a dossier of 'documents from the UNIT vaults'.

The design, by Andrew-Mark Thompson, includes fake newspaper front pages and the like, which are a lot of fun. However it's debatable whether in-jokes like 'Two Pints of Mild and a Packet of Pork Scratchings' on a mocked-up *Radio Times* cutting match the ethereal, measured tone of the rest of the book. **IAN FARRINGTON**

OLIVE HAWTHORNE
AND THE DÆMONS OF DEVIL'S END
SUZANNE BARBIERI, DEBBIE BENNETT, RAVEN DANE, JAN EDWARDS, DAVID J HOWE and SAM STONE
Edited by SAM STONE
TELOS

BOOK **BBC BOOKS RRP** £16.99

Doctor Who and the Krikkitmen

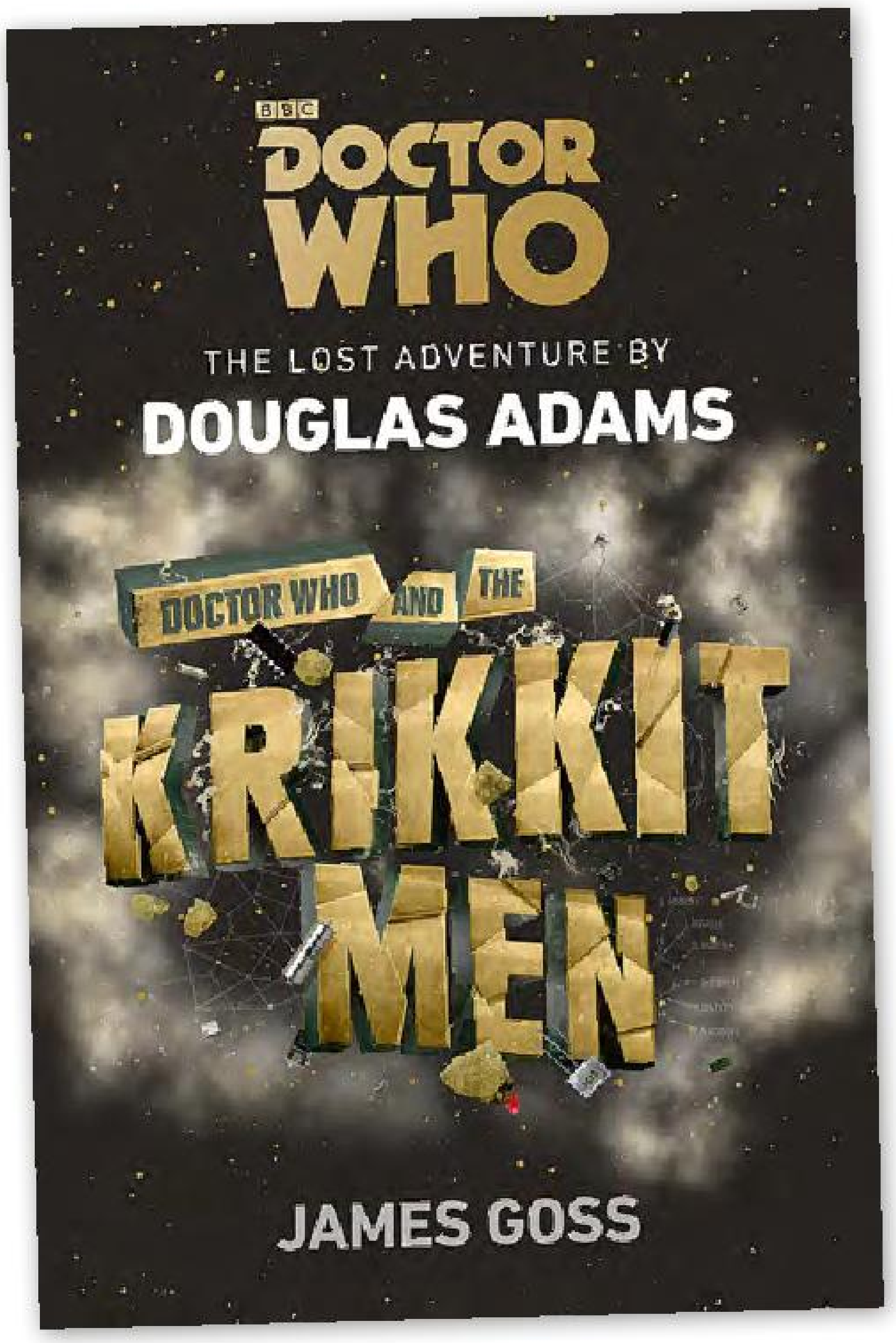
WRITTEN BY Douglas Adams and James Goss
FEATURING The Fourth Doctor and Romana

Romana (Lalla Ward) and the Doctor (Tom Baker) in *Nightmare of Eden* (1979).
Bottom: Romana in *The Creature from the Pit* (1979).

Some years after Douglas Adams devised the unlikely fusion of *Doctor Who* and cricket, the series caught up – giving the Fifth Doctor an apparently innocent fondness for this most English of pastimes. A throwaway line on page 17 of this book, however, suggests that the sport has some hugely profound significance.

"I've always meant to find out why something like this could happen," says the Doctor, pondering why anyone would invent a game that mimics the design and weaponry of killer robots (the Krikkitmen of the title) who, millions of years earlier, had waged a vast intergalactic war. It's a mystery: at least a dozen races have invaded Earth because of cricket. Having watched too many Steven Moffat stories, I spent the entire book wondering if cricket actually came first and was itself the template for this bloodbath. It doesn't become clear (until you read Douglas Adams' original synopsis for the story at the end of the book) that cricket is simply a 'race memory' of the Krikkit wars.

In fact, the Krikkitmen are more of a visual gag. Had Adams' treatment made it into cinemas, as first planned back in 1976, we would have witnessed the incongruous site of robots styled as cricketers. Instead of prosaic laser guns, we'd have had tiny red bombs batted from here to there – I'm sure it would have been choreographed beautifully.



> ***Doctor Who and the Krikkitmen* is among Adams' earliest work for the series and it shows he had a natural affinity.**

Doctor Who and the Krikkitmen is among Adams' earliest work for the series and it shows he had a natural affinity for *Doctor Who*. He pre-empts the Key to Time series, having the Doctor set off on a quest to reassemble a key. He assimilates the obsession *Doctor Who* had with the Time Lords at that point, and generally has the same take on their ancient history as Terrance Dicks did when he wrote *State of Decay* (1980). Adapting *The Krikkitmen* into a book from disparate sources, James Goss cleverly weaves all this together and makes the whole thing much more coherent than it has any right to be.

And yet this is still very different from the previously published *The Pirate Planet*, *City of Death* and *Shada* – adaptations of Adams' other *Doctor Who*. It feels more like unfiltered Douglas Adams – fill of vivid characters and improbable events. This is, of course, no bad thing. Untethered from a BBC budget, however, it moves from place-to-place, dropping into people's lives and disappearing just as quickly. There's a revolving door of supporting characters. It's fun, but the story is missing its own Pirate Captain, Scaroth or Skagra, it's own Mula, Duggan or Chris Parsons – the heroes and villains present throughout Adams' other stories.

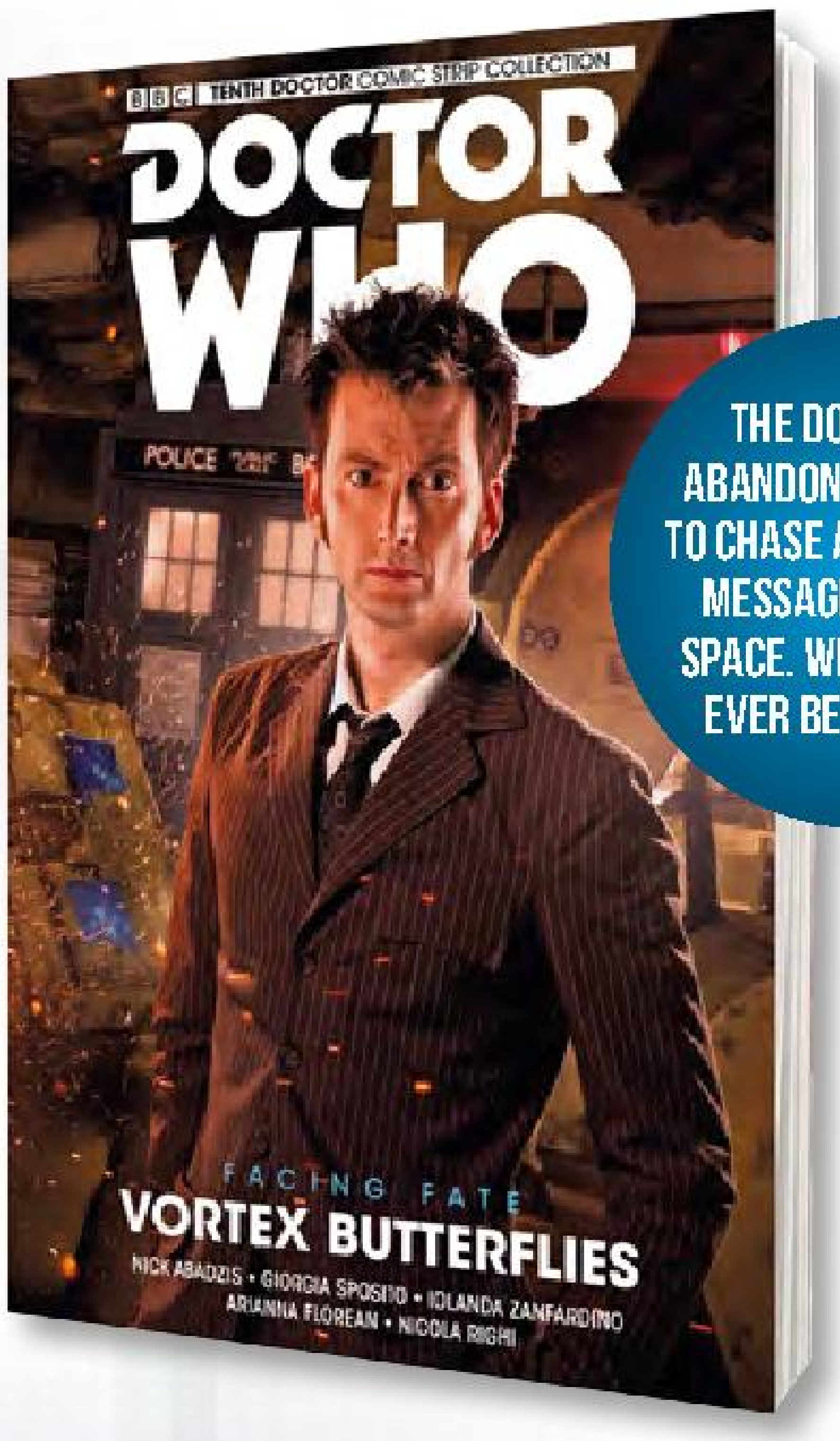
Fortunately, Goss' Fourth Doctor and Romana are very strong and keep things ticking over. The logic of supplanting Adams' generic companion 'Jane' with Lalla Ward's Romana is faultless and even if, as a whole, the story lacks something of *Doctor Who*'s DNA, their presence does make it feel like some kind of plausible anomaly doing its own thing in the creative chasm between Seasons 17 and 18. (And we're spoiled by the final appendix, which revisits the start of the book with Sarah Jane Smith instead of Romana.)

Doctor Who and the Krikkitmen is certainly of its time, but it's enormous fun to read it in this modern context. It's almost possible to believe that it's Theresa May when the Prime Minister turns up, grumbling about meetings she's had in Brussels, until it becomes clear it is, of course, Margaret Thatcher (or, I suppose, a fictional PM very much like her).

Having waited over 40 years to be told, there's even room for a number of in-jokes that are sure to either amuse or enrage die-hard fans that come to this book. One of the less indulgent examples is when, after being thoroughly appalled by cricket, Romana picks out some clothes which are, presumably, like the Fifth Doctor's distinctive outfit.

In short, this is the story of life, the universe and everything. A story that includes the miracle of childbirth, the imminent destruction of all creation, the final proof of the existence of God… and, of course, cricket. **RICHARD ATKINSON**

THIS IS THE GATEWAY TO EVERYTHING THAT EVER WAS AND EVER CAN BE...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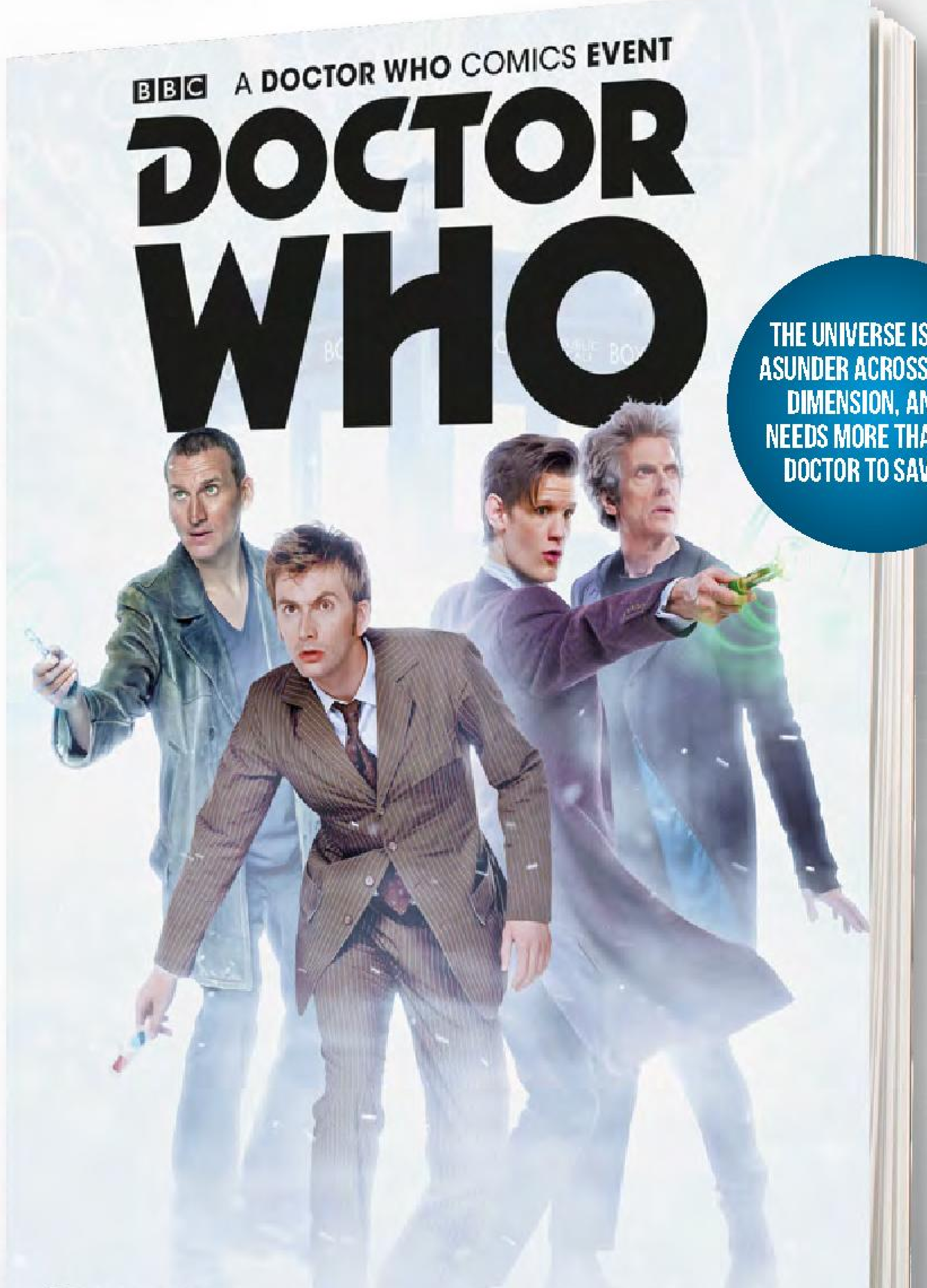
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Prizes TO BE WON

Bag yourself all the latest *Who* goodies!

CROSSWORD

Do you know Sydney Newman from Peter R Newman? Yes? But can you unravel this puzzle?

Win! TWICE UPON A TIME

BLU-RAY

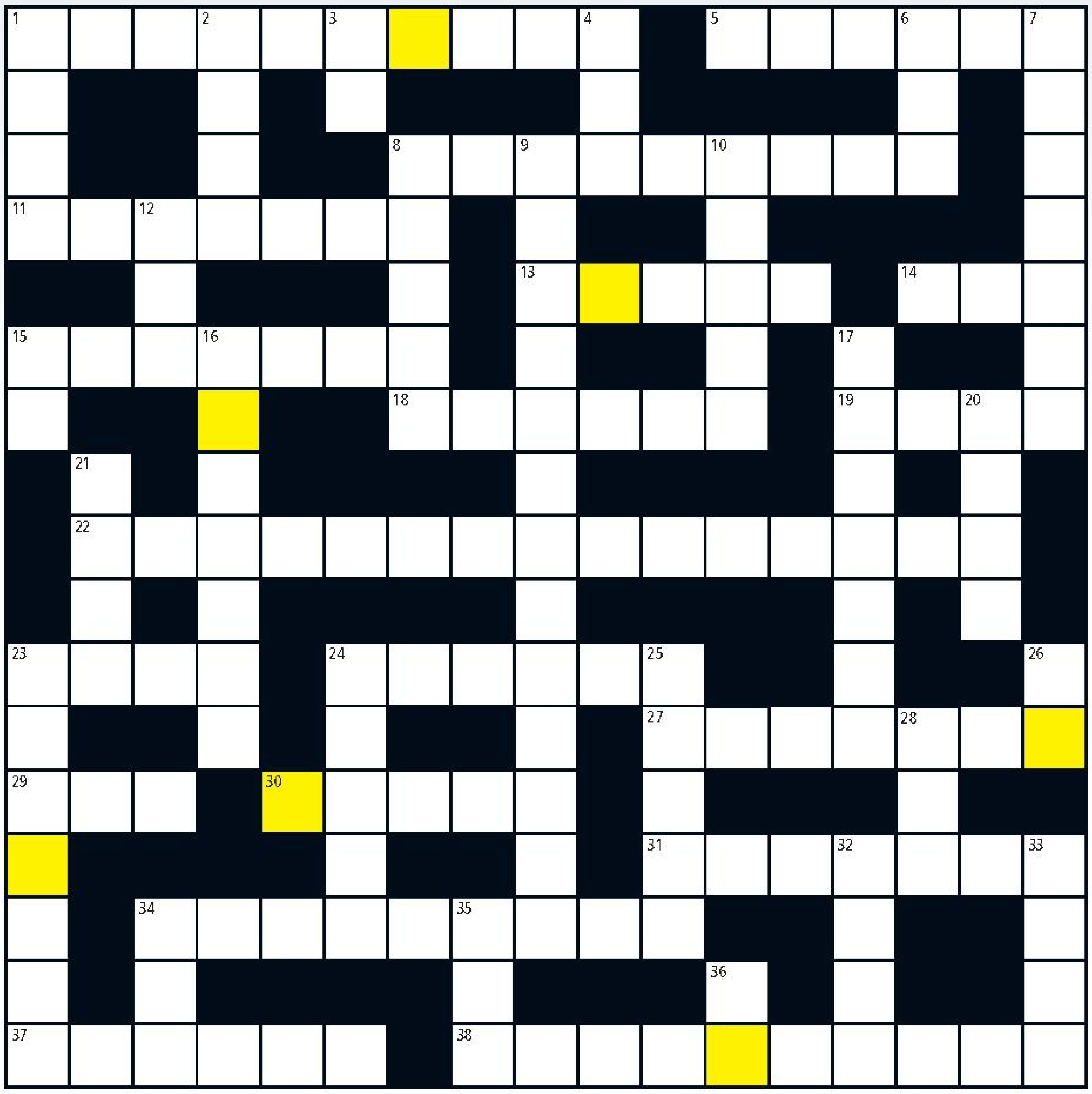
The 2017 *Doctor Who* Christmas Special *Twice Upon a Time* has been released on DVD and Blu-ray by BBC Worldwide. This festive episode, which marks the final chapter for Peter Capaldi as Doctor, sees the Time Lord team up with his first incarnation (played by David Bradley). Bill Potts (Pearl Mackie) also returns for one last adventure.

At the South Pole, two Doctors are refusing the face their respective regenerations. Meanwhile, glass people are stealing people – including a World War One captain (Mark Gatiss) – from frozen time.

The Doctor must face his past and accept his future, as a whole new era is about to begin…

The special features on this release are: *Doctor Who Extra*; *The End of an Era* featurette; and the *Doctor Who* panel from the 2017 San Diego Comic-Con. *Twice Upon a Time* is available now, priced £10.99 on DVD and £12.99 on Blu-ray. **DWM** has **FIVE** copies of the Blu-ray to give away to lucky readers who can successfully rearrange the letters in the yellow squares to form a monster faced by the Twelfth Doctor.

BBC
DOCTOR WHO
TWICE UPON A TIME
2017 CHRISTMAS SPECIAL
12



ACROSS

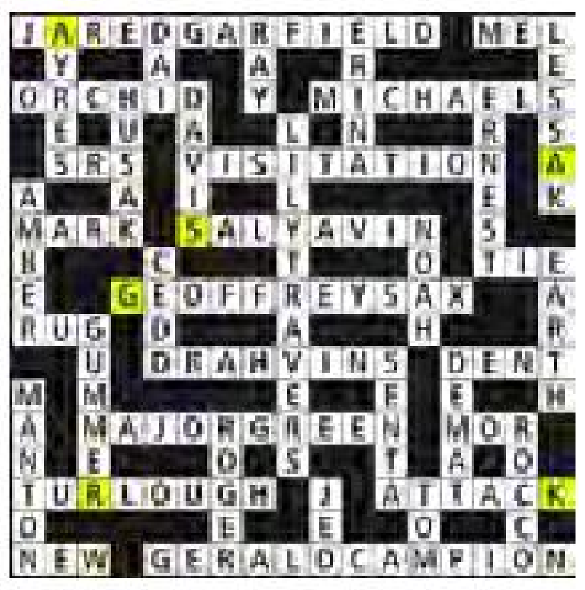
1 Killer robots created by Douglas Adams (10)
5 Leela left the Doctor to be with him (6)
8 They archives memories of those about to die (9)
11 Tri-polar moon, home to purple aliens (7)
13 Nardole's nipples (5)
14 Machine used to store 33 Down (1,1,1)
15 One of Scott's troopers (7)
18 (and 6 Down) He was an uncredited writer on *The Ambassadors of Death* (6,3)
19 *The Waking* ____ (4)
22 He was part of the assassination attempt on the Sea Beggar (7,8)
23 A companion in the Big Finish audios (4)
24 Nardole put this in the Doctor's tea (6)
27 Artist encountered by the Doctor (3,4)
29 Son of John Farrel (3)
30 One of the Doctor's companions (5)
31 Consciousness that controls the Autons (7)
34 Co-conspirator with Salamander (5,4)
37 One of the Outsiders on Gallifrey (6)
38 Identity adopted by shipmate of 30 Across (10)

DOWN

1 Final planet visited by the Eighth Doctor (4)
2 She attempted to assassinate Davros (4)
3 (and 23 Down) Owner of the junkyard on Totter's Lane (1,1,7)
4 (and 15 Down) The Kinda's name for others (3-2)
6 See 18 Across
7 Ace's real name (7)
8 The Doctor doesn't like burnt _____ (5)
9 The Ark existed in the 57th _________ (7,2,4)
10 Mel thought it was a megabyte modem (5)
12 Character played by Lynda Baron (3)
15 See 4 Down
16 The Rani's henchmen (7)
17 Katy ______ – companion of the Doctor (7)
20 ____ *Christmas* (4)
21 ____ Keller – alias of the Master (4)
23 See 3 Down
24 He was kissed by the Doctor's daughter (5)
25 (and 28 Down) The Big Bang (5,3)
26 Production code of *The Moonbase* (1,1)
28 See 25 Down
32 The Doctor attributed his prowess with a crossbow to being tutored by William ____ (4)
33 The Mandrels' planet (4)
34 Numismaton or Hexachromite ___ (3)
35 Production code of *Day of the Daleks* (1,1,1)
36 God worshipped by the Deons (2)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: SKAGRA

Win! THE MISSY CHRONICLES BOOK

BBC
DOCTOR WHO
KNOW YOUR FRENEMY
THE MISSY CHRONICLES

New from BBC Books is *The Missy Chronicles*, a collection of short stories about Missy written by Cavan Scott, Jacqueline Rayner, Paul Magrs, James Goss, Peter Anghelides and Richard Dinnick.

In *The Lie of the Land* (2017), Missy told the Doctor: "I've had adventures too. My whole life doesn't revolve around you, you know." When she's not busy amassing armies of Cybermen, or manipulating the Doctor and his companions, Missy has plenty of time to kill (literally). This new collection of stories about the renegade Time Lord reveals some of the mad and malevolent activities Missy gets up to while she isn't distracted by the Doctor.

The Missy Chronicles will be available from 22 February, priced £9.99. Thanks to BBC Books, we've got **FIVE** copies to give away to readers. If you would like to be in with a chance of winning one of them, simply answer the following question

Missy is the female incarnation of which Time Lord?

A The Meddling Monk
B The Master
C Runcible the Fatuous

Win! GALLIFREY: TIME WAR CD BOX SET

GALLIFREY TIME WAR
LALLA WARD · LOUISE JAMESON · SOPHIE ALDRED · SEAN CARLSEN
DOCTOR WHO
GALLIFREY TIME WAR

Gallifrey: Time War is a CD box set of four new audio dramas in Big Finish's Gallifrey saga. It stars Louise Jameson as Leela, Lalla Ward as Romana, Sophie Aldred as Ace and Derek Jacobi as the Master.

In *Celestial Intervention* by David Llewellyn, the Daleks are about to attack, and Romana must protect the interests of Gallifrey.

Tim Foley's *Soldier Obscura* sees Braxiatel take Ace into a deadly region of space-time – the Obscura.

The Devil You Know is written by Scott Handcock. For a most dangerous mission, Romana selects the most dangerous warrior – the Master, accompanied by Leela. Can Leela and the Master truly be on the same side?

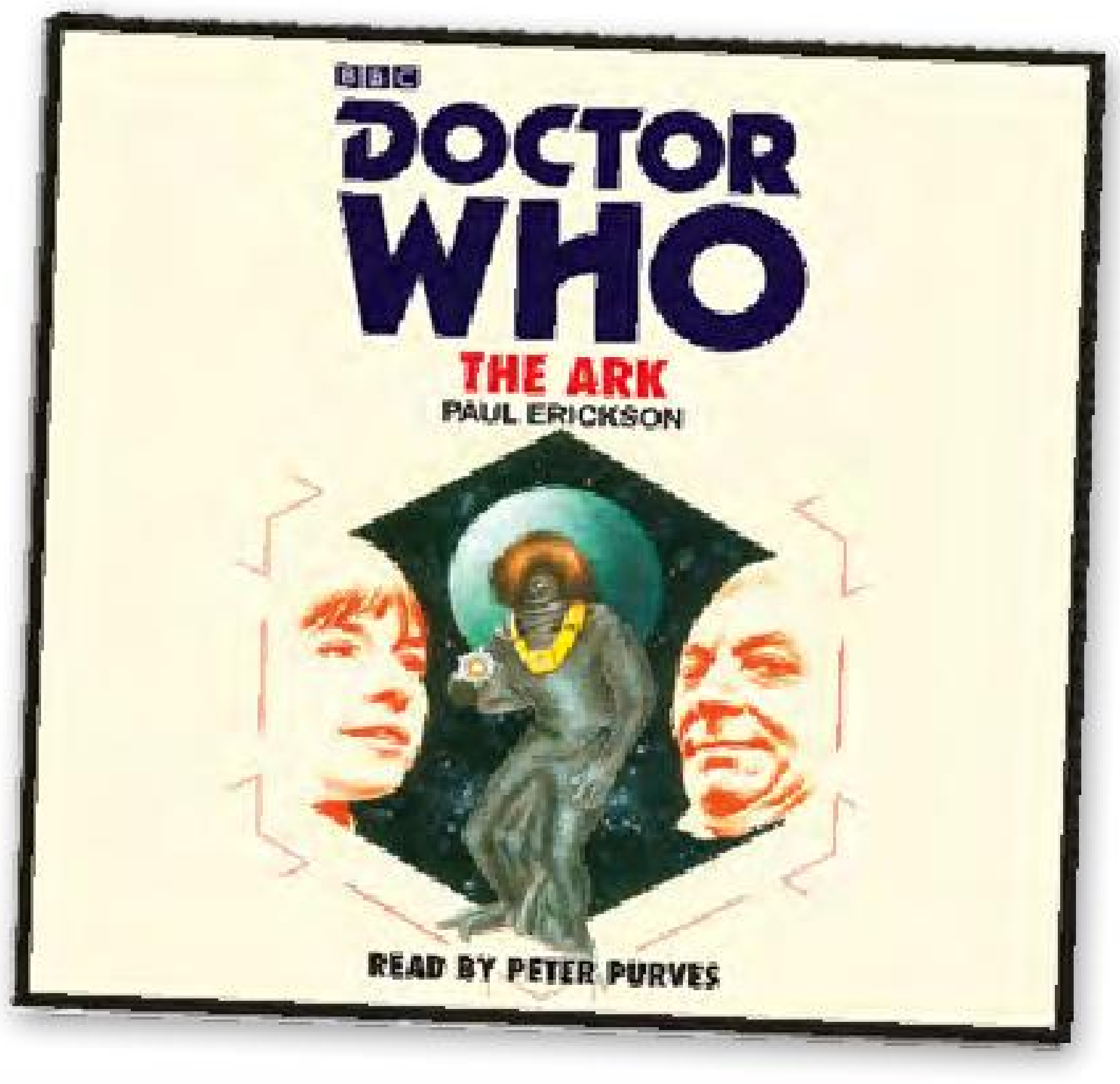
Finally, the Dalek Emperor attacks a vital Time Lord outpost in *Desperate Measures* by Matt Fitton. Romana is caught in the machinations of a president who sees control slipping away.

Gallifrey: Time War is available from Big Finish in February, priced £23 on CD and £20 to download We've got **FIVE** copies of the CD box set to give away. For your chance to win one, answer this question correctly:

Gallifrey is located in which constellation?

A Aquarius
B Sagittarius
C Kasterborous

Win! THE ARK TALKING BOOK



The latest release in BBC Audio's range of *Doctor Who* audiobooks is *The Ark* by Paul Erickson. Peter Purves reads the book of this TV adventure from 1966, which features the First Doctor, Steven and Dodo.

It is ten million years in the future, and the Earth is about to plunge into the Sun. A gigantic Space Ark has been launched, to take the last of humanity to a new life on the planet Refusis II. Accompanying them are the alien Monoids

When the TARDIS materialises on board, the Doctor and his friends are greeted with suspicion, which soon turns to open hostility when Dodo inadvertently infects the Ark's crew with a long-forgotten virus...

The Ark is available now from BBC Audio, priced £20 on CD. Thanks to BBC Audio, we've got **FIVE** copies of the CD to give away. To be in with a chance of winning one, answer this question correctly:

In *The Ark*, in which unlikely location do the Monoids keep their prisoners?

A In the security basement
B In the security bathroom
C In the security kitchen

Win! THE DOCTORS: MONSTERS! DVD

From the world of BBC TV's DOCTOR WHO
THE DOCTORS
THE DOCTORS MONSTERS!
MEET THE ACTORS INSIDE THE MONSTERS FROM TV'S TOP SCIENCE FICTION SERIES

The Doctors: Monsters! is the latest release in Koch Media's DVD series exploring the universe of *Doctor Who*. This two-disc set contains five hours of archive interviews with the people who brought the monsters of *Doctor Who*'s original run to life, including Dalek designer Raymond Cusick.

This collection talks to people who played monsters such as Daleks, Voord, Cybermen, Yeti, Fish People, Marshmen and many more, including Cy Town (Dalek operator), Michael Wisher (Davros), David Banks (Cyberleader) and Jack Pitt (various creatures). The set also includes *I Was a Doctor Who Monster!*, the 1996 documentary hosted by Sylvester McCoy.

The Doctors: Monsters! will be available via Amazon from 5 March, priced £14.99. **DWM** has got **FIVE** copies of this DVD to give away. For your chance to win yourself a copy, correctly answer the following question:

Which of the following monsters did Jack Pitt play in *Doctor Who*?

A A Zarbi, a Mire Beast and a Mechonoid
B A Yeti, Sandy the Sand Beast and a Fungoid
C An Ogri, the Taran Wood Beast and a Vervoid

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 8 February and close at 23.59 on Wednesday 7 March. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

AUDIO PREVIEWS BY
DAN TOSTEVIN

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

BIG FINISH
RRP £28 (CD), £25 (DOWNLOAD)
RELEASED FEBRUARY

Torchwood:
Aliens Among Us 3

Made with the input of *Torchwood* creator Russell T Davies, *Aliens Among Us* launched last year as the *Doctor Who* spin-off's official fifth season. Jack Harkness, Gwen Cooper and Rhys Williams returned to the remains of their underground Cardiff base, joined by three new operatives: Mr Colchester, Tyler Steele and Orr.

But Cardiff, now under complete alien control, was a city divided; the eight episodes released so far have seen Torchwood routinely encounter xenophobia, terrorism and religious fanaticism. Gwen was divided, too; now played by two actors, the character's real self was suppressed within an impostor prepared to murder to keep her identity secret. In the final moments of *The Empty Hand*, the last episode of 2017, the team itself seemed about to fracture, as Gwen and Colchester confronted Jack over some questionable leadership decisions.

And then Yvonne Hartman turned up.

"Yvonne is 'fabulous with fangs' – Servalan for the workplace!" says Tim Foley, who wrote the cliffhanger comeback of the former Torchwood London boss, last seen as a Cyberman in the 2006 *Doctor Who* episode *Doomsday*. "I really enjoy her approach and her dogmatic way of getting things done. I was just really intrigued to see what was going to happen next, because when I wrote *The Empty Hand*, I didn't know I was writing the next one!"

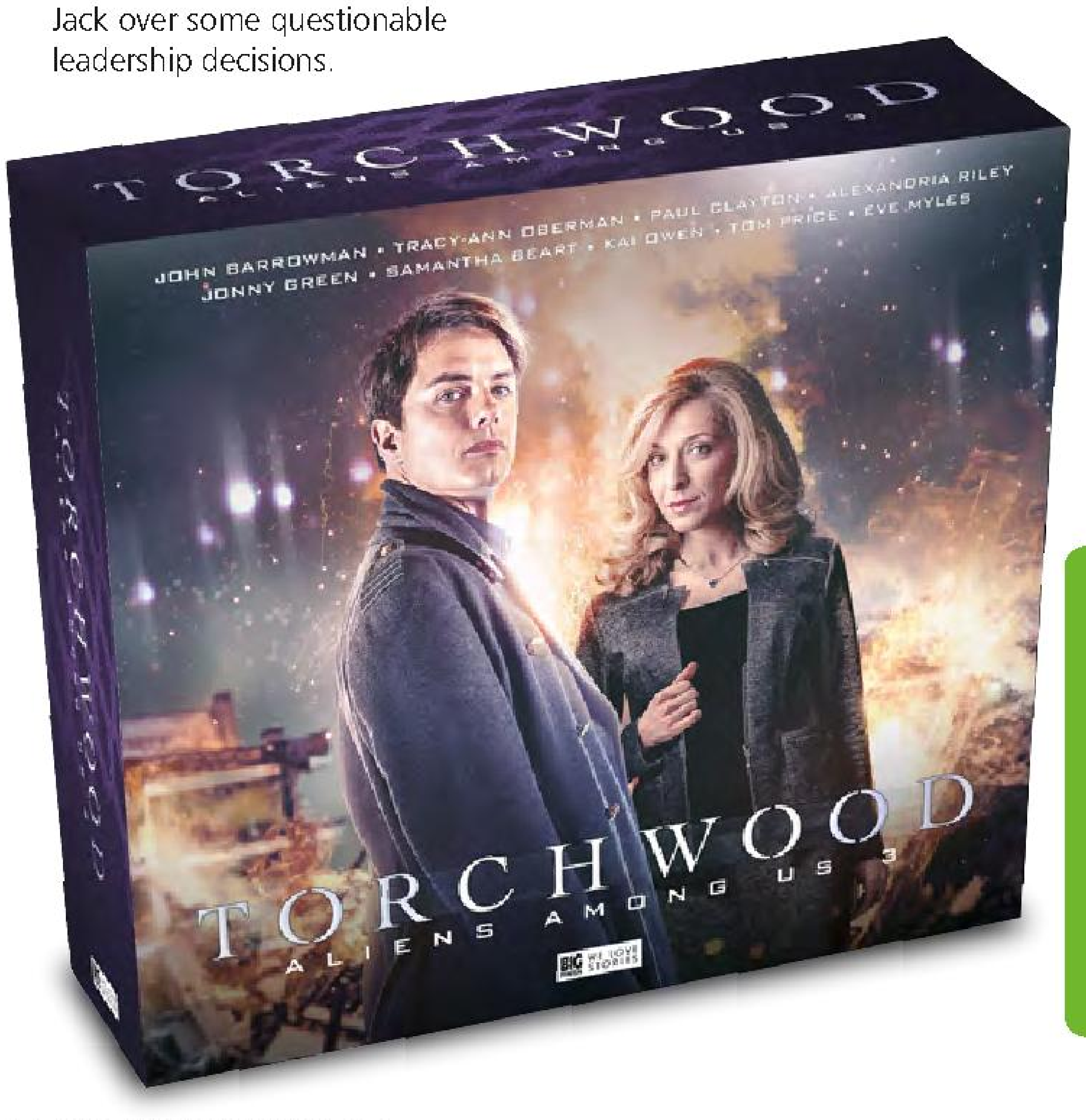
Tim's *Poker Face* opens *Aliens Among Us 3*, the series' final volume, and picks up where he left off. "We've had the rise of Jack as a master manipulator," he says, "so Yvonne in this story is very much the counterpoint to that, and we see just how different and alike she is to him. They're both leaders of Torchwood, but they each have their own MO, so it was really fun to play with that."

Paul Clayton (Mr Colchester), Alexandria Riley (Ng) and Jonny Green (Tyler Steel) star in *Torchwood: Aliens Among Us 3*.

"It was Russell's idea to introduce Yvonne," says producer James Goss. "She's come back to take over Torchwood and show them what proper leadership is like. She's very much got her own agenda and she's ruthless, but she's also so much fun. It's hard to imagine Torchwood without her."

"*The Empty Hand* was a… I was going to say 'globetrotting adventure', but it was more 'Cardiff-trotting'," says Tim, "whereas *Poker Face* is very claustrophobic. It's almost in real time, and it's really racking up the pressure on the team without too much access outside. It's really fun letting Yvonne be a magnet and drawing out these different character traits – Mr Colchester's slyness, and Gwen losing her way with Jack."

In Joseph Lidster's *Tagged*, the new Yvonne-led Torchwood Cardiff investigates the link between a sinister meme and vigilante violence.


TORCHWOOD
ALIENS AMONG US
JOHN BARROWMAN • TRACY-ANN OBERMAN • PAUL CLAYTON • ALEXANDRIA RILEY
JONNY GREEN • SAMANTHA BÉART • KAI OWEN • TOM PRICE • EVE MYLES
TORCHWOOD
ALIENS AMONG US 3
BIG FINISH WE LOVE STORIES

"It was Russell's idea to introduce Yvonne; she's come back to take over Torchwood and show them what proper leadership is like."
JAMES GOSS

WRITTEN BY Tim Foley, Joseph Lidster, Helen Goldwyn, James Goss

STARRING

John Barrowman	Captain Jack Harkness
Tracy-Ann Oberman	Yvonne Hartman
Alexandria Riley	Ng
Paul Clayton	Mr Colchester
Samantha Béart	Orr
Jonny Green	Tyler Steele
Kai Owen	Rhys Williams
Tom Price	Sgt Andy Davidson
Eve Myles	Gwen Cooper
Rachel Atkins	Ro-Jedda
Ramon Tikaram	Colin Colchester-Price
Terrence Hardiman	Escape
Sanee Raval	Xander
Kezrena James	Serena

"I was really interested by the new dynamic with Yvonne," Joe explains, "and one thing I wanted to explore was how Yvonne, who famously hates aliens, deals with having an alien on her team, and so *Tagged* looks at how she uses Orr more like a computer program than an individual. And of course, Yvonne is a 'people person'; there's no way she's going to call Mr Colchester 'Mr Colchester', so we're going to find out his first name."

The penultimate episode is Helen Goldwyn's *Escape Room*, which focuses on Torchwood's married couples – Gwen and Rhys, and Colchester and his husband Colin – as they visit an escape room containing deadly obstacles.

"The pool of acid – I think that was inspired by *The Crystal Maze*,"

EPISODE 11 • ESCAPE ROOM
BY HELEN GOLDWYN
EPISODE 10 • TAGGED
BY JOSEPH LIDSTER

says Helen, casually. "People leapfrog over stepping stones, but you know on *The Crystal Maze* that nobody's going to die. It would be much more exciting if they lost a foot! I thought it would be fun to give them some really genuinely dangerous, horrifying things to do, because it makes the stakes so much more exciting.

"Colchester and Colin are obviously new, so there was still scope to learn more about them and for me to build in a bit of their history, and with Rhys and Gwen, we've got the added complexity that something about Gwen is fundamentally changed. It's always fun to put a bit of friction between a partnership."

The finale is *Herald of the Dawn*, written by James Goss. "We've known since the start that the aliens occupying Cardiff are on the run from something," he says. "This is the episode where it finds them. We've got an alien invasion, people bursting into flame, a series of terrorist attacks, a battle between Yvonne and Captain Jack, the mystery of what's happened to Gwen Cooper, and the arrival of something terrible. There's also a speech that was written by – and could *only* be written by – Russell.

"James has written a finale that wraps up a lot of ongoing threads, but also puts our entire team in jeopardy," adds script editor Scott Handcock. "Not all of our new team survive, and when we come back, things will be very different…"

AUDIO DRAMA **BIG FINISH RRP** £23 (CD), £20 (DOWNLOAD)
RELEASED FEBRUARY

Gallifrey: Time War:
Volume One

Over the last few years, the Time War between the Daleks and Time Lords has become an integral part of several Big Finish ranges, but listeners have always been thrown into the conflict long after it started raging. The first volume of *Gallifrey: Time War* looks at how it all began

"This set finds Gallifrey on a war footing," explains producer Scott Handcock. "There are skirmishes and battles, and it's the point where that fighting becomes a formal declaration. Effectively, they've been at war for millennia – I know Russell T Davies [who introduced the Time War concept] has previously suggested that [1975 serial] *Genesis of the Daleks* was the opening shot, when the Time Lords sent the Doctor back to change the Daleks' history – but this is where it becomes something more defined, on both sides. We're able to bring in characters like the Dalek Emperor, and significant images and ideas from the modern TV series, while at the same time playing with our classic characters."

Just like the original *Gallifrey* audios, which explored the planet's pre-war politics from 2004 to 2016, the *Time War* reboot focuses on three of the Doctor's former companions: Leela, Romana, and Ace.

"We're also bringing back Narvin, who's in charge of the Celestial Intervention Agency, and Braxiatel, who's more of a politician," says Scott, "and then there are the characters they have to deal with: not only the President and the High Council, but members of the War Council and other politicians. Just as in the real world, you have lots of people with different stances and attitudes all trying to do what they think is best, and coming to loggerheads occasionally.

"That being said, it's not just people in rooms discussing battle lines," he adds. "We play with the idea of time as a weapon. There are secret missions, and explosions, and danger. It's a lovely mix of political drama and action thriller."

The guest cast includes Sir Derek Jacobi as the Master, paired up with Leela

"I thought it would be fascinating to have the Master recalled and sent on a mission with one of the Doctor's companions," says Scott.

"It's a fun dynamic to explore, because there's that 'odd couple' vibe – they're thrown together, and neither likes the other, but they both have a job to do. Leela's obviously doing it for Romana and Gallifrey, but the Master has his own agenda…"

LALLA WARD • LOUISE JAMESON • SOPHIE ALDRED • SEAN CARLSEN
DOCTOR WHO
GALLIFREY
TIME WAR

WRITTEN BY David Llewellyn, Tim Foley, Scott Handcock, Matt Fitton

STARRING

John Barrowman	Captain Jack Harkness
Louise Jameson	Leela
Lalla Ward	Romana
Sophie Aldred	Ace
Seán Carlsen	Narvin
Miles Richardson	Braxiatel
Derek Jacobi	The Master
Pippa Bennett-Warner	Livia
Paul Marc Davis	Trave
Ebony Wong	Karla
David Sibley	Valerian
Zulema Dene	Danna
Bryan Dick	Finnian Valentine
Guy Adams	Beglis
Nicholas Briggs	The Daleks

The cast of *Gallifrey: Time War* includes Derek Jacobi (the Master), Nicholas Briggs (the Daleks), Louise Jameson (Leela) and Bryan Dick (Finnian Valentine).

UPCOMING RELEASES

BOOKS

THURSDAY 22 FEBRUARY

- ***The Missy Chronicles*** by Cavan Scott, Jacqueline Rayner, Paul Magrs, James Goss, Peter Anghelides, Richard Dinnick. BBC Books, £9.99

THURSDAY 8 MARCH

- ***The Day She Saved The Doctor*** by Susan Calman, Jenny T Colgan, Jacqueline Rayner, Dorothy Koomson. BBC Books, £12.99

BOOKS – PARTWORK

WEDNESDAY 14 FEBRUARY

- ***Doctor Who: The Complete History* Issue 65** Panini, £9.99

WEDNESDAY 28 FEBRUARY

- ***Doctor Who: The Complete History* Issue 66** Panini, £9.99

AUDIOS

FEBRUARY RELEASES

- ***Ghost Walk*** [Fifth Doctor] by James Goss. Big Finish, £14.99 (CD), £12.99 (download)
- ***Mel-evolent*** [Sixth Doctor] by Simon A Forward. Big Finish, £2.99 (download)
- ***Gallifrey: Time War*** by David Llewellyn, Tim Foley, Scott Handcock, Matt Fitton. Big Finish, £23 (CD), £20 (download)
- ***Torchwood: Aliens Among Us 3*** by Tim Foley, Joseph Lidster, Helen Goldwyn, James Goss. Big Finish, £28 (CD), £25 (download)
- ***The Churchill Years: Volume Two*** by Paul Morris, Iain McLaughlin, Alan Barnes, Robert Khan & Tom Salinsky. Big Finish, £23 (CD), £20 (download)

THURSDAY 1 MARCH

- ***The Ark*** [First Doctor] by Paul Erickson. BBC Audio, £22.50 (CD)

MARCH RELEASES

- ***The Third Doctor Adventures: Volume Four*** [Third Doctor] by Guy Adams & Marc Platt. Big Finish, £25 (CD), £20 (download)
- ***Tales from New Earth*** by Roy Gill, Roland Moore, Paul Morris, Matt Fitton. Big Finish, £23 (CD), £20 (download)
- ***Torchwood: The Death of Captain Jack*** by David Llewellyn. Big Finish, £9.99 (CD), £7.99 (download)
- ***Serpent in the Silver Mask*** [Fifth Doctor] by David Llewellyn. Big Finish, £14.99 (CD), £12.99 (download)

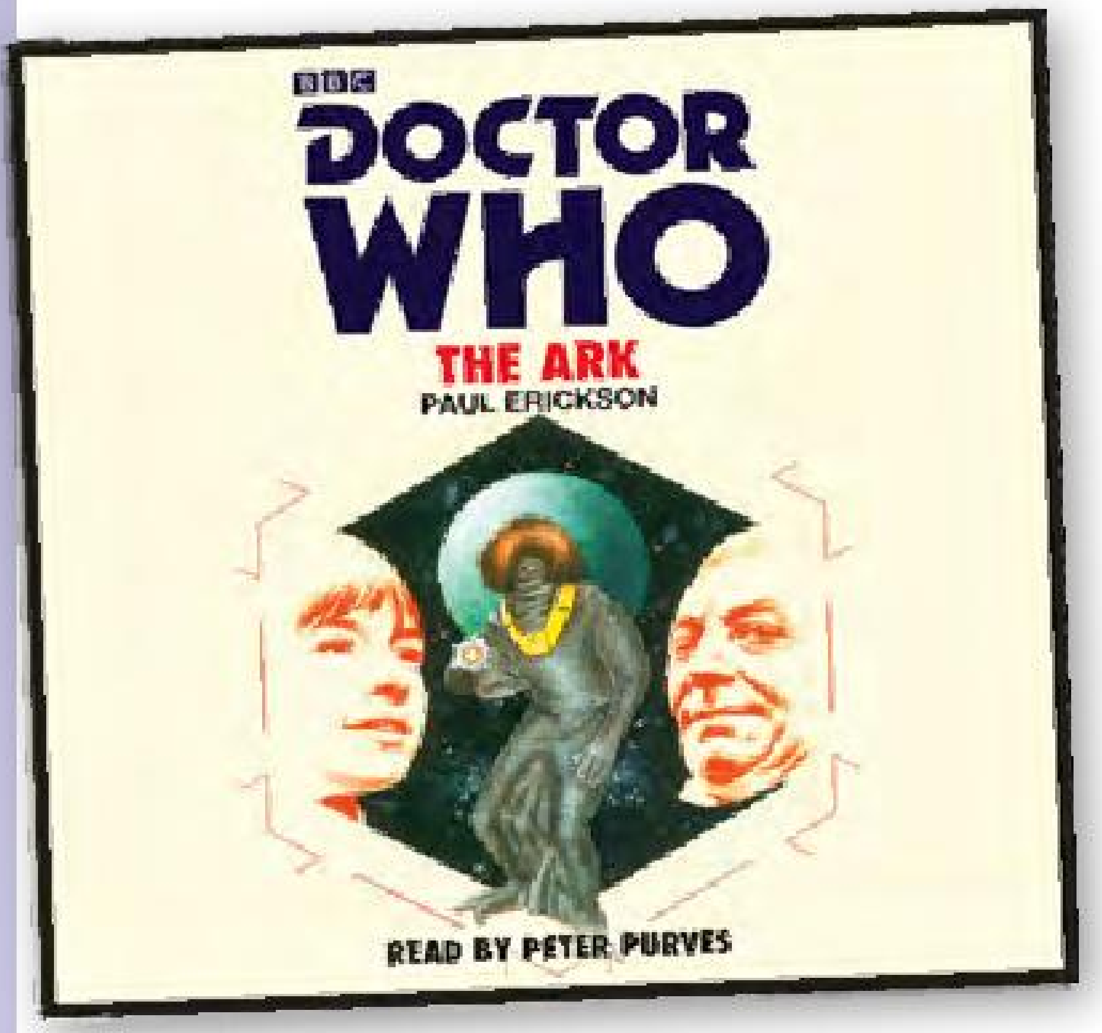
MAGAZINES

THURSDAY 22 FEBRUARY

- ***The Essential Doctor Who: Science and Technology*** Panini, £9.99

THURSDAY 8 MARCH

- **DWM 523** Panini, £5.99



TALKING BOOK

BBC AUDIO
RRP £22.50 (CD) **RELEASED** 1 MARCH

WRITTEN BY PAUL ERICKSON
NARRATED BY PETER PURVES

The Ark

The next *Doctor Who* serial to be reimagined by BBC Audio, as its archive novelisation becomes a talking book, is the First Doctor story *The Ark*.

"It's set ten million years in the future, on a vast spacecraft inhabited by humans and their subservient companions, the Monoids," sound designer Simon Power reminds us. "The spacecraft has a series of different environments including a huge zoo, giving me an opportunity to layer up some wild animal noises and steamy, jungle-like sound beds.

"When they arrive at their destination, the planet of Refusis, the Doctor and companions find themselves in a large uninhabited castle," Simon continues. "On television, the castle was the usual tiny TV set, but the beauty of audio is that I'm able to add effects that suggest a much bigger environment than the original budget allowed for."

For Simon, it's the Doctor's role that makes *The Ark* special. "It's one of the few stories where the Doctor's arrival has serious consequences for an entire population, changing their destiny irrevocably," he says. "I won't say how exactly – your readers will just have to listen to this bumper five-CD presentation and find out for themselves!"

AUDIO DRAMA

BIG FINISH RRP £2.99 (DOWNLOAD ONLY)
RELEASED FEBRUARY

Mel-evolent

Director Helen Goldwyn and narrator Bonnie Langford.

Simon A Forward's new short story begins with the Sixth Doctor and Melanie finding an old theatre in the depths of the TARDIS.

"It appealed to me just as something we hadn't seen, and the sense of the theatrical is very much 'Sixth Doctor'," says Simon. "They find the old Time and Space Visualiser, which the Doctor has obviously pushed away somewhere in storage, and that unexpectedly opens up a world of adventure. Central to it is the possibility within the TARDIS – what the TARDIS can be, or the things that you can find in it. It's a vast world within itself, and not necessarily as contained a world as you think it might be."

DOCTOR WHO
SHORT TRIPS
BONNIE LANGFORD PERFORMS
MEL-EVOLENT
by SIMON A FORWARD
BIG FINISH WE LOVE STORIES

Bonnie Langford performs the story in character as Mel. "I like to think I've given her a chance to show her dark side," says Simon. "I know that some people might think, 'Mel? Dark side?', but that was certainly my aim in writing it. I wanted a Gothic fairytale feel to it – plenty of haunted atmosphere and a bit of Dickensian influence. I was mainly thinking of *Great Expectations*, with things like Miss Havisham's wedding banquet table: a lot of cobwebs, a lot of shadows."

WRITTEN BY Simon A Forward
NARRATED BY Bonnie Langford

AUDIO DRAMA

BIG FINISH RRP £14.99 (CD), £12.99 (DOWNLOAD)
RELEASED FEBRUARY

Ghost Walk

WRITTEN BY James Goss

STARRING

Peter Davison	The Doctor
Janet Fielding	Tegan Jovanka
Sarah Sutton	Nyssa
Matthew Waterhouse	Adric
Fenella Woolgar	Leanne
Sacha Dhawan	Matthew
Stephen Greif	Sabaoth
Carolyn Seymour	Mrs Stubbs
Philip Childs	Giles
John Banks	Louie
Rebecca Tromans	Nancy

When James Goss was asked to write a new Fifth Doctor drama, he'd just been on a ghost walk in Edinburgh.

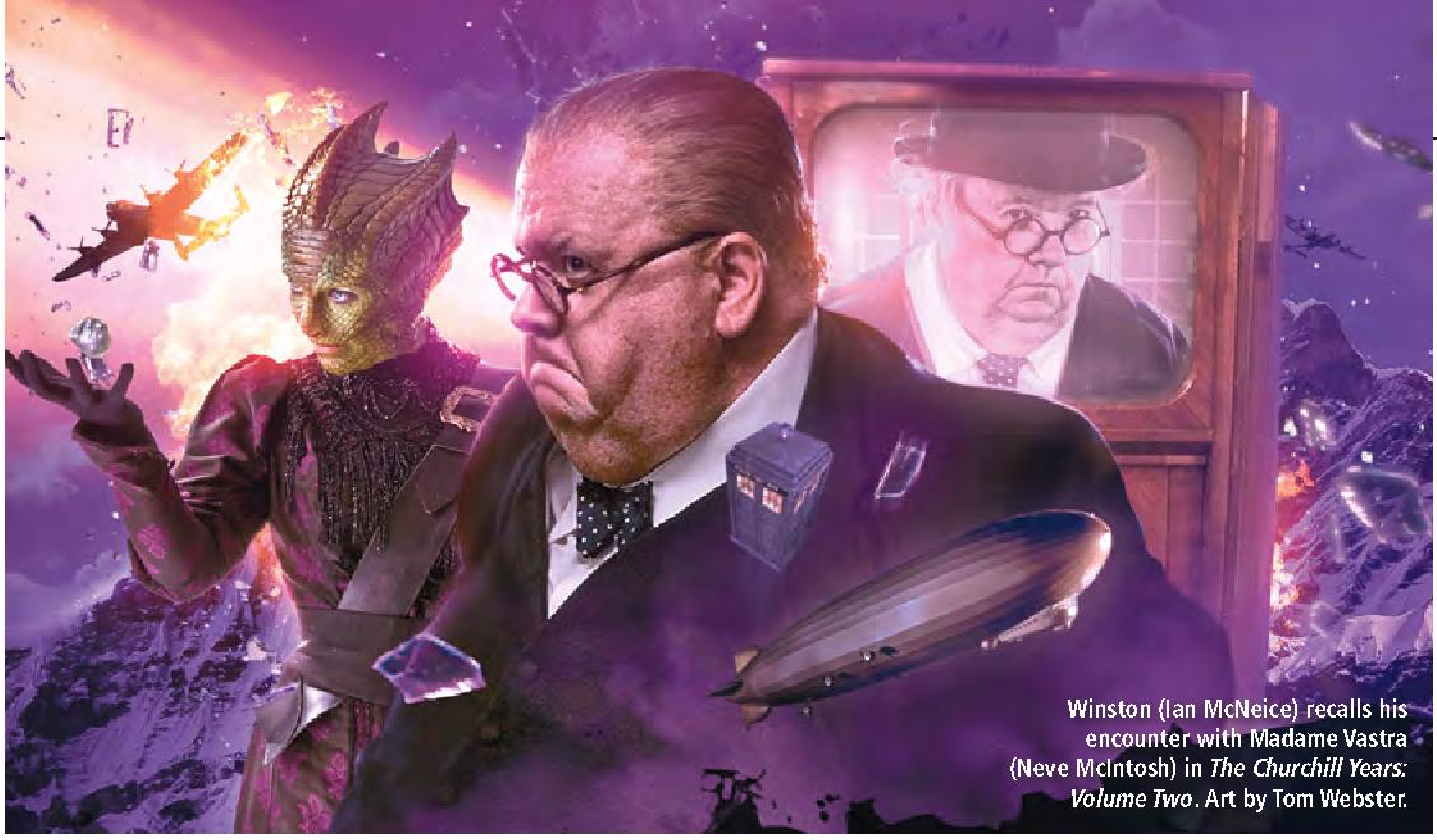
"We'd been fascinated by the woman leading the walk," he recalls. "She had this mixture of endless patience with tourists and a ghoulish perkiness – 'And this is where they'd nail up the tongues of the gossips…'"

That fascination quickly evolved into *Ghost Walk*. "It just seemed a fun idea: a ghost walker who could see ghosts, while their tourists remained uneasily oblivious," he says. "Guy Adams, the script editor, had worked as a ghost walker, and was full of stories about the rivalries between different groups, with poisonous mutterings and attempts to steal tourists. *Ghost Walk* is very loosely based on the ghost walk I did, but I left out the graveyard that became a car park. Apparently, when it rained, the bodies would bob up to the surface until they tarmacked it down! That's what I enjoyed about the ghost walk – the sense that a lot of history is both extremely grisly and bizarrely funny."

The ghost walker in James' story is Leanne (Fenella Woolgar). "She has a massive problem in her life: suddenly she really *can* see ghosts everywhere," says James. "She becomes convinced that the spiritual world is breaking through into the real world. The only person who believes her, of course, is the Doctor…"

BRAND NEW ADVENTURES
BBC
DOCTOR WHO
PETER DAVISON
MATTHEW WATERHOUSE
SARAH SUTTON AND
JANET FIELDING IN
GHOST WALK
BY JAMES GOSS
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
FULL CAST AUDIO DRAMA

The cast of *Ghost Walk* includes Matthew Waterhouse (Adric), Sacha Dhawan (Matthew), Rebecca Tromans (Nancy), Sarah Sutton (Nyssa), Philip Childs (Giles) and Carolyn Seymour (Mrs Stubbs).



Winston (Ian McNeice) recalls his encounter with Madame Vastra (Neve McIntosh) in *The Churchill Years: Volume Two*. Art by Tom Webster.

AUDIO DRAMA

BIG FINISH **RRP** £23 (CD), £20 (DOWNLOAD)
RELEASED FEBRUARY

The Churchill Years:
Volume Two

Wartime leader Winston Churchill (played by Ian McNeice) was introduced in the 2010 TV series as an old ally of the Doctor with a direct line to the TARDIS. In 2016, Big Finish explored that long friendship through *The Churchill Years* – a series of Churchill's adventures with the Ninth, Tenth, and Eleventh Doctors, narrated in character by Ian. The format returns this month for four new stories.

"I'm very fond of *Doctor Who* spin-offs that come with their own story world," says producer David Richardson. "It's one of the things that's served, say, *Jago & Litefoot* so well, and it's one of the reasons *The Churchill Years* worked: it has its own flavour, its own distinct setting. The idea of World War Two coming with aliens is a really interesting mix."

As in the original volume, the guest characters are played by a full cast, while the Doctors' dialogue is related in Churchill's narration – but this time round, Ian is not alone

"On the first series, because there was so much material to be recorded in a very short period of time, we realised when we got to the studio that Ian was basically going to be locked in a cubicle for four days solid," David recalls. "He did it brilliantly – it was absolutely fantastic work – but I felt guilty as a producer that it was so intensive for him. This time round, we've found ways to free Ian up a bit. For example, in the first episode, Neve McIntosh does some of the narration as [Silurian detective] Madame Vastra. It's set in Victorian times, so it feels quite natural that she and Churchill could come together in London and solve a mystery. We also have a young Churchill played by a different actor, Iain Batchelor."

WRITTEN BY Paul Morris, Ian Mclaughlin, Alan Barnes, Robert Khan & Tom Salinsky

STARRING

Ian McNeice	Winston Churchill
Neve McIntosh	Madame Vastra
Iain Batchelor	Young Winston
Melody Grove	Carmen/Housekeeper
Owen Aaronovitch	Luis Ortega
Gyuri Sarossy	Lt Fleming
Bethan Walker	Bragnar
James Joyce	Connolly
Ken Bradshaw	Colonel Fischer
Emily Woodward	Louisa
Hywel Morgan	Von Moltke
Mark Elstob	John Logie Baird/Kaiser Wilhem III

"When Mr McNeice is playing him, it's far more of a retrospective, nostalgic thing – looking back on events, and a bit more grounded," says Iain. "Whereas the young Winston can be angry, he can be tempestuous, he can be wrong, he can be corrected. Those are things we don't associate with Winston Churchill, so to encounter a character who's still growing up was really interesting, and very fun to play."

Neve McIntosh and Ian McNeice at the recording.

"The idea of World War Two coming with aliens is a really interesting mix."
DAVID RICHARDSON

AUDIO DRAMA

BBC AUDIO **RRP** £10.99 (CD)
RELEASED 1 MARCH

WRITTEN BY PAUL MAGRS
NARRATED BY SUSAN JAMESON

The Thing from the Sea

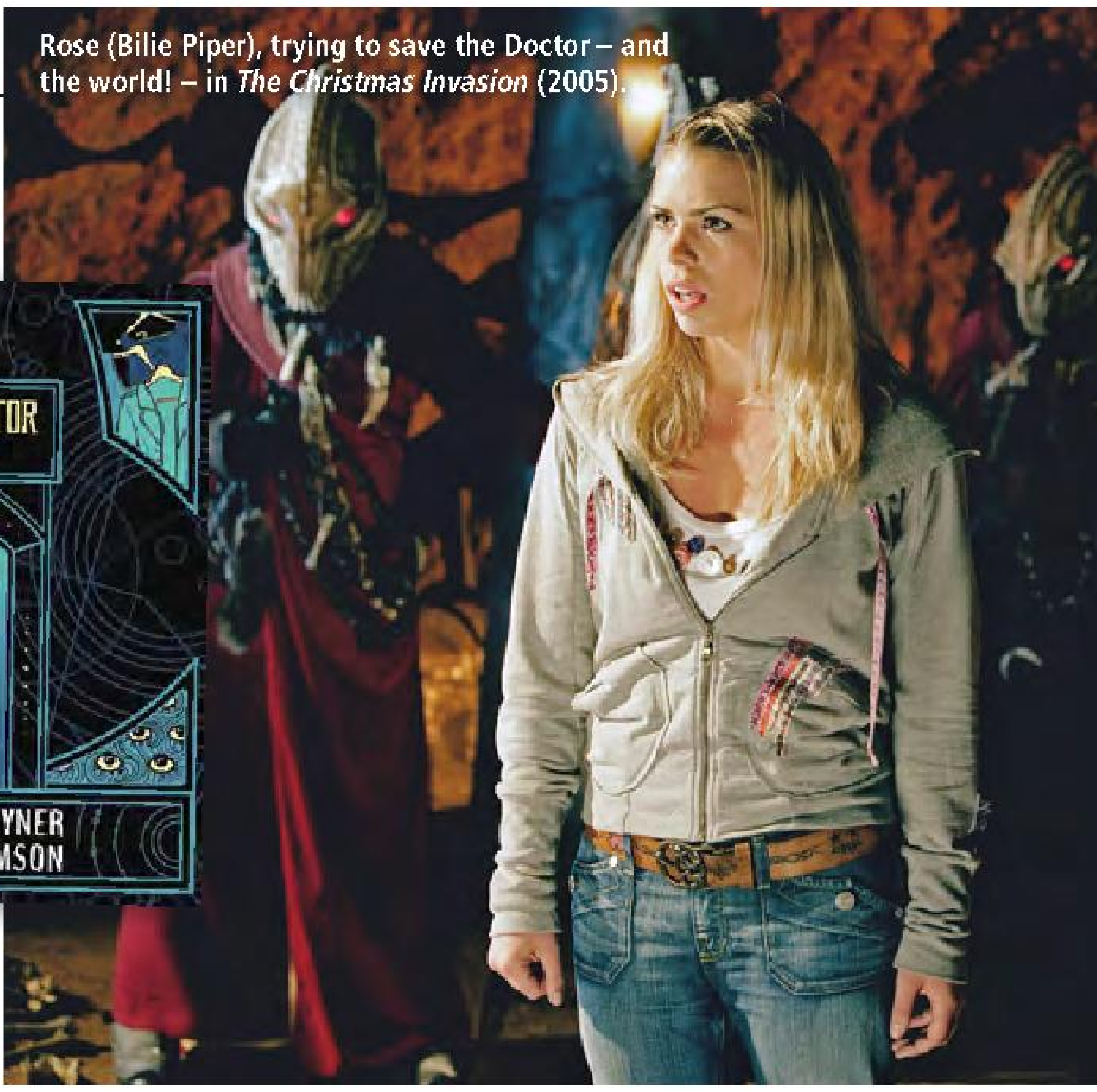
Between 2009 and 2011, Tom Baker reprised the Fourth Doctor in an audio series that became known as *The Nest Cottage Chronicles*. Based around the Doctor's eponymous Sussex residence. The stories were written by Paul Magrs and co-starred Susan Jameson as a new companion: housekeeper Fenella Wibbsey. Jameson returns to the role to narrate *The Thing from the Sea*, the latest of the BBC's 'Audio Original' prose stories.

"This seemed like the right year to take a break from 'current Doctor' Audio Originals, since we're between incarnations on TV," explains range editor Michael Stevens, "so I asked Paul if he'd like to revisit Nest Cottage."

The story sends the Doctor and Wibbsey to 18th-century Italy. "I think it's quintessential Paul Magrs," says Michael, "by which I mean it portrays a slightly left-field concept with terrific humanity. Humour and compassion go side by side in Paul's stories, and there are some quite ghoulish things afoot here. Listen out for the talking monkey!

"Being told by Mrs Wibbsey, it harkens back to the semi-narrated style of *The Nest Cottage Chronicles*," he adds, "but sits squarely within our Audio Originals format, and paves the way for more 'past Doctor' stories to come…"

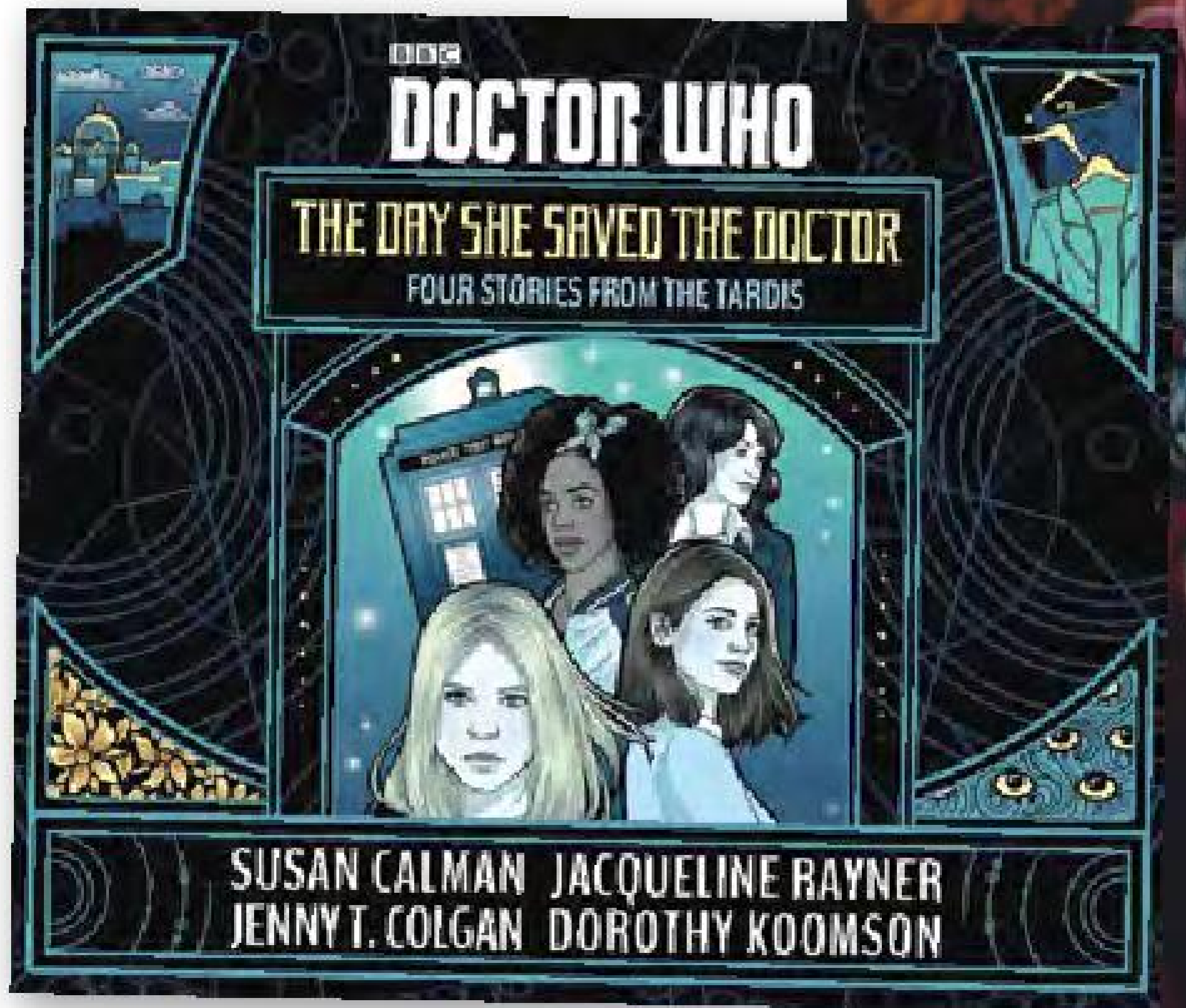
AN ORIGINAL AUDIO ADVENTURE
READ BY SUSAN JAMESON
BBC
DOCTOR WHO
THE THING FROM THE SEA
WRITTEN BY PAUL MAGRS



Rose (Bilie Piper), trying to save the Doctor – and the world! – in *The Christmas Invasion* (2005).

BOOK **BBC BOOKS/BBC AUDIO** **RRP** £12.99 (HARDBACK), £15.99 (AUDIOBOOK) **PUBLISHED** 8 MARCH
WRITTEN BY SUSAN CALMAN, JENNY T COLGAN, DOROTHY KOOMSON, JACQUELINE RAYNER

The Day She Saved The Doctor


BBC
DOCTOR WHO
THE DAY SHE SAVED THE DOCTOR
FOUR STORIES FROM THE TARDIS
SUSAN CALMAN JACQUELINE RAYNER
JENNY T. COLGAN DOROTHY KOOMSON

Until recently, the Doctor was a man. Let us not forget, however, that there have been many more companions than Doctors – the majority of them fiery young women. *The Day She Saved The Doctor* is a book of short stories that pairs some terrific female writing talent with four of these much-loved characters.

Comedian Susan Calman discusses her contribution to this collection on page 34. Alongside her story, which features Clara, there are stories from **Doctor Who Magazine** writer Jacqueline Rayner, and prolific novelists Jenny T Colgan and Dorothy Koomson.

The book is being published on International Women's Day.

"The stories were going to be standalone ebooks," explains Jacqueline, "followed by a collection. But I was thrilled when I heard the change of plan – it's wonderfully symbolic."

Jacqueline's story takes the Doctor and Sarah back to ancient Rome, or then and thereabouts. "I can only ever hope that people enjoy my stories. If this gives anyone pause to consider the role of women in different societies where they might not otherwise have done so, that would be a wonderful bonus

"Since I was little, I've wanted to be Sarah. She's the perfect companion. She's adventurous, warm, caring, clever, independent and incredibly courageous – even when she's scared. In my story, Sarah has to face her fears – but there's never any doubt that she'll succeed. In *The Sarah Jane Adventures* she effectively became the Doctor – but it meant even more, because she had no superhuman abilities. My children adored her."

> **"Since I was little, I've wanted to be Sarah. She's the perfect companion."**
> JACQUELINE RAYNER

Of course, later this year children will have another female hero to admire. It's tempting to speculate what the subject of Jenny Colgan's story would make of the new Doctor – given that she was once in love with her.

"Rose is now very busy with about 15 children running about," says Jenny, "all of whom are a lot better than she is at maths and typing! But she would love her, of course, without reservation."

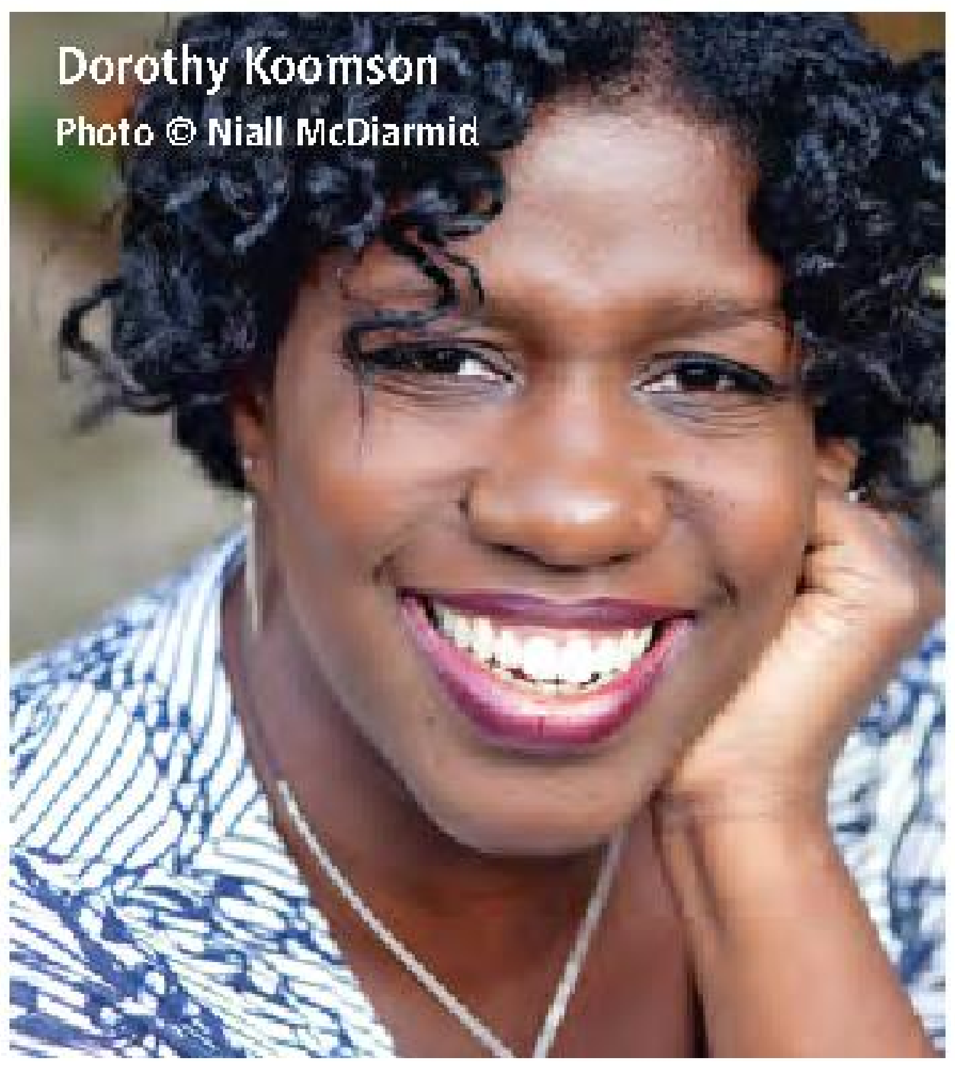
Jenny's story takes us back to 2005. "I fancied writing Rose in a bit of a romance. I wanted a bit of flirting. When you look at that series she is absolutely gorgeous, but so scruffy in her Juicy Couture! I wanted to dress her up a bit. We're writing for teenage girls and I think as well as wanting to be kick ass, obviously, it's cool for teenage girls to want to go to a Russian ball. I know I would have."

Jacqueline Rayner

Romance is also on the cards for Bill Potts, as author Dorothy Koomson explains: "Bill's clever, but she's also very vulnerable in that she's very nervous and anxious about looking great for a date

"It's an important message to get across to girls," she says, "that they don't have to change themselves, they don't have to find the perfect outfit, they don't have to find the perfect person, to be confident and satisfied and happy with who they are."

Unable to rely on the Doctor, Bill turns to Lou – her chip-eating crush who we saw briefly in last year's *The Pilot*.



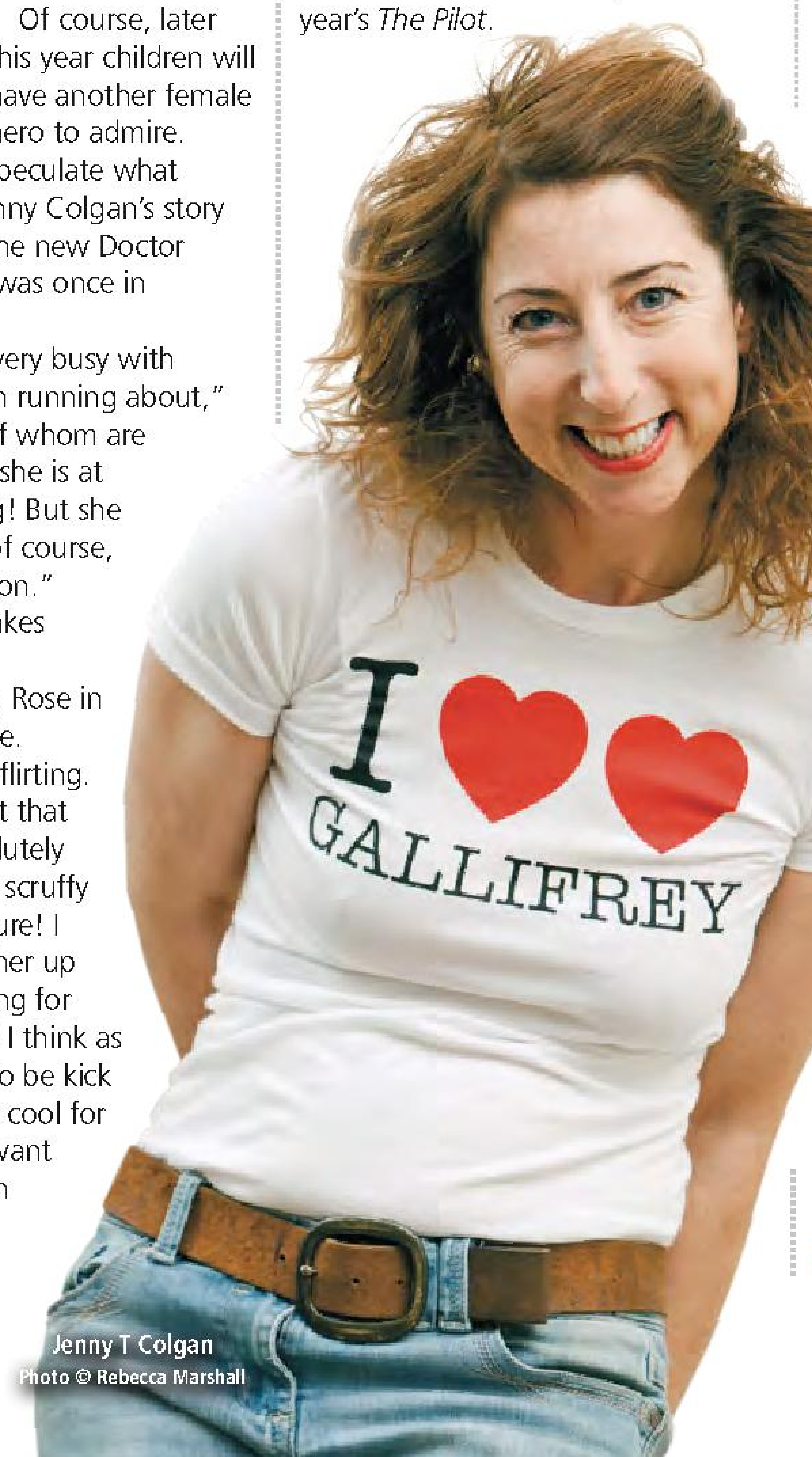
Dorothy Koomson
Photo © Niall McDiarmid

"I was a bit taken aback by that," says Dorothy. "When Bill said that she'd 'fatted her' I thought that was against the general ethos of *Doctor Who*. I wanted to bring her back to show that this character who might not be conventionally good looking is actually very confident in herself and good-looking in her own way.

"*Doctor Who* has been against people being shamed for who they are and what they look like – aliens are from all over! – and I wanted to highlight that."

"Every *Doctor Who* story has different priorities and themes," says Jacqueline when asked what makes these stories different. "Every *Doctor Who* story is a *Doctor Who* story. These are just ones that have prioritised the roles of women. For some, that will be huge, and it's a privilege to have written for those readers. For others, it'll be just another story, and that's absolutely fine too."

RICHARD ATKINSON



Jenny T Colgan
Photo © Rebecca Marshall

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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit…

#4: THE GHOUL

The Talons of Weng-Chiang (1977)

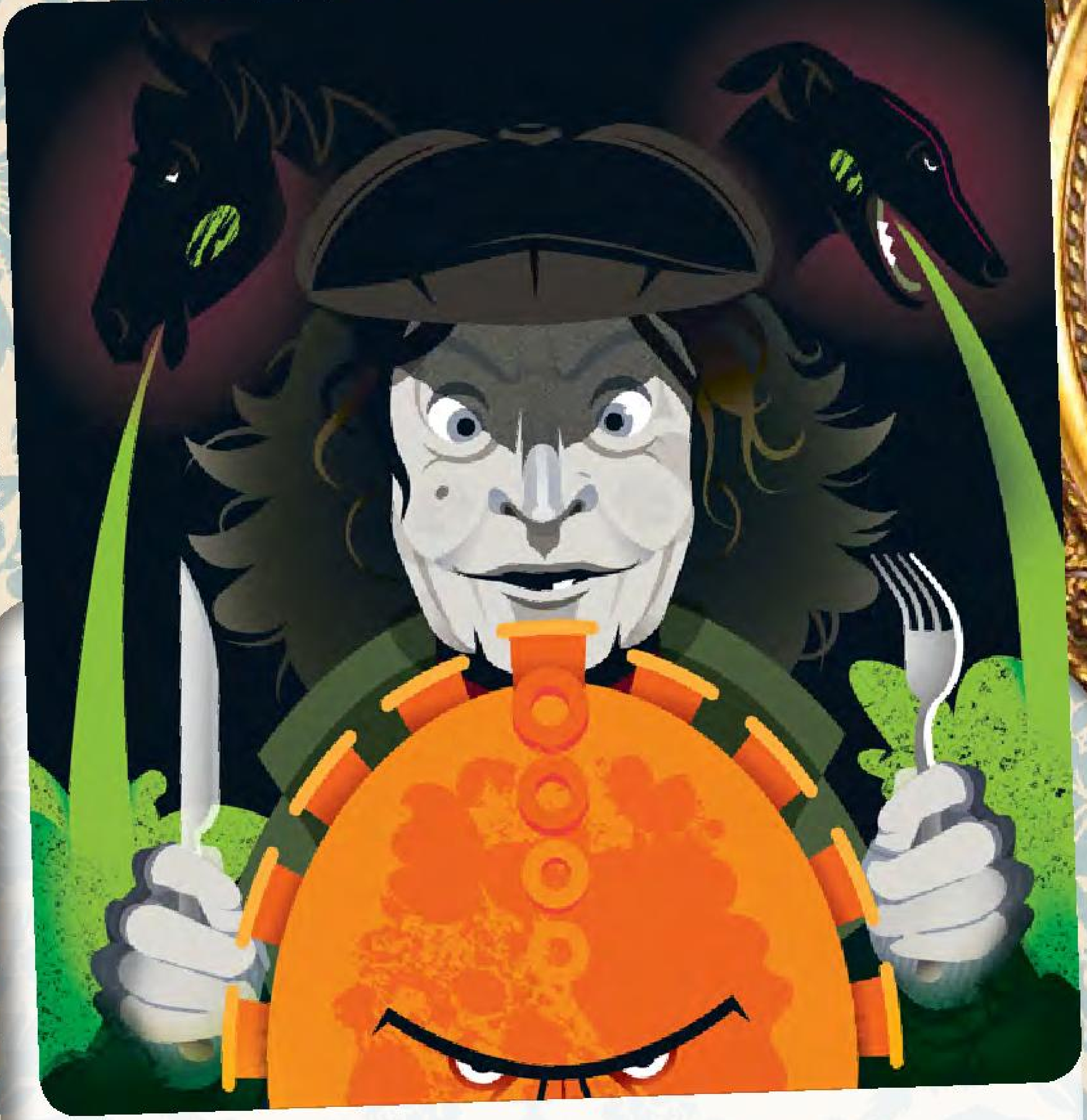

ILLUSTRATION BY BEN MORRIS

1889

Awright, my love? S'only me, Patsy. The Ghoul they calls me, on accounts of me ghoulishness. I do likes myself a bit of ghoulin'. That's why I hangs out down by ver river, seein' what's been washed up from ver murky depths, flotsam and vem's what's fallen overboard, seein' what I can get me 'ands on. And last night I spotted me a floater! I calls ver Peelers, thinkin' there might be a reward, and they drags him to shore! Ooh, you should have seen ver state of him, make an 'orse sick, it would! I says to ver Peeler, I says, "I wouldn't want that served up wiv onions!" Heh-heh-heh-heh-heh!

1889

Pon me oath, a few days after that, you'll never guess what I found floatin' on its back under Blackfriars Bridge – a giant rat, ver size of a donkey! Been done in wiv a shotgun if you asks me. Never seen anyfin' like it in all me puff! Heh-heh-heh-heh-heh!

1890

So I'm in ver back of ver new Savoy 'otel, mindin' me own business, seein' if there's anyfin' in ver bins for me dinner, when suddenly there's vis almighty commoshion, wiv these red knobbly fellas like somefin' out of a butcher's bucket runnin' about bein' chased by this bandy-legged bloke wiv a buzzin' pen. Ooh, ver sight of vem! Wouldn't want vem served up wiv onions! Which is funny, cos durin' all ver commoshion, I nipped into ver 'otel, and helped myself to a plate of liver and onions.

Patsy's smart like that! Heh-heh-heh-heh-heh!

Just as well I got in ver warm. Now it's started snowin'. In June!

1890

Just got a letter from me Frenchie cousin, Madame la Goule. I cant's make 'ead nor tail of most of it but I gavvers there's been some more gruesome deaths down in Auvers-sur-Oise! Some girl called Giselle has been crushed by a 'monstre'. Accordin' to me cousin, *"Je ne voudrais pas qu'il soit servi avec des oignons. C'était assez pour rendre un cheval malade. Hon-hon-hon-hon-hon!"*

1892

Pon me oath, Chrismus is no time for an old ghoul! Freezin' to me bones, I fought I might go and see what I could find in ver bins of vem posh people what lives in Darkover House. But when I gets there, there's all these maraudin' snowmen in ver gardens. Then I hears this scream from 'eaven above and this girl falls out of ver sky and – whap! – hits ver ground, as dead as mutton! I had to laugh. Heh-heh-heh-heh-heh!

1893

So I'm up visitin' me sister in Yorkshire, walkin' along ver canal enjoyin' ver fresh air when there's this heart-rendin' scream, heart-rendin' it was. I looks in the canal, and there's this body – it was a floater awright – as red as a Chrismus berry! We stayed to watch 'em fish it out. Me and me sister agreed it was enough to make a whippet puke! Heh-heh-heh-heh-heh!

1893

So there I was, spendin' a night in ver clink just to keep ver chill out of me bones, when these four fellas turn up. Gawd, gave me a right old turn they did! All dressed up likes undertakers, all in black wiv top hats, but wiv white hankies for faces, 'cept for their 'orrible mouvs. I asks vem what they want, and they says somefin' what I can't make out. "Wassat?" I says. "You'll have to speak up, dear, I'm a little bit deaf."

Then they mumbles somefin' else. "No, didn't catch that," I says. "Can you say it again?"

Then they repeats it. "No, you'll have to be a bit louder," I says.

They repeats it, but I still can't make out a word. "No. Say again?"

"GOOD GRIEF! WE ARE THE WHISPER MEN!" one of 'em bawls in me lughole. "LISTEN, YOU STUPID OLD BAG! WE HAVE AN IMPORTANT MESSAGE FOR THE DOCTOR."

"Docker? I don't know no Dockers. Docker who?" I tells 'em. Then ver four blokes talks amongst vemselves, before they goes to ver next cell to speak to ver murderin' fella instead.

1898

I fought I'd seen it all, but tonight takes ver biscuit! A giant dino-sore in ver Thames by ver Houses of Parliament, roarin' away! (I ain't seen anyfin' like it since I was a girl, when there was that enormous metal man a bit further down ver river.) But that's not all. I'm standin' there, finkin' about whevver or not ver giant dino-sore would make an 'orse sick, when this fella comes up to me wiv half a face! Now that *would* make a cat chuck its guts! But he says I 'ave nice skin and invites me to dinner at a place called Mancini's. So I tells him, "Awright then, guv. I'm lookin' forward to bein' served up wiv onions!"

As told to Jonathan Morris

Next Issue...

"I remember my eighth birthday party – we all watched *The Trial of a Time Lord*."

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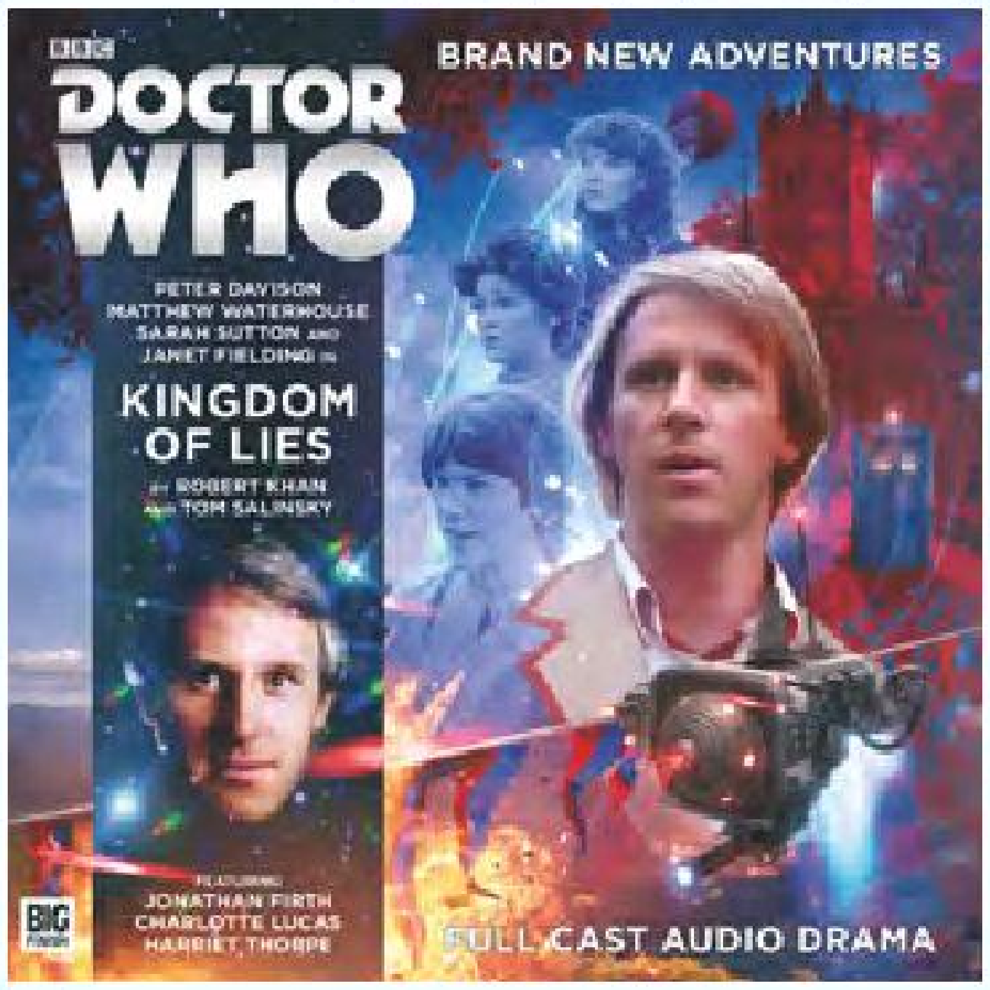
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